

TWENTY-EIGHT PAGES

THE NEW YORK DRAMATIC MIRROR

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KNOX WILSON,

As Doodle Von Kull in The Burgomaster.

THE MATINEE GIRL.



Every one has the "grip," or is suffering from a recent vaccination. The rain has been giving a continuous performance, and the merry new century has had a debut as cheerful as a house on fire.

The "grip" seems to prefer a shining mark for its object, and the result is that the theatrical profession is laid low. Understudies are having the chances of their lives. The list of actors suffering from the epidemic sounds like the register of a Hall of Fame.

One physician says it comes from being out nights. But the fact of the matter is that none of all the professions makes the demands upon one that does that of the stage.

In other walks there is always the alternative of putting off work and doing it in an accumulated form when the body has come back to its original health.

But on the stage it's different. There are the rehearsals that take away the last chance there is of resting up for the night's performance. There is the inevitable evening's work, with serious calls upon the voice and the brain, and with, all too frequently, the deadliest draughts behind the scenes that ever emanated from a Cave of the Winds.

Most actors begin to realize this, and especially the women stars. Most of them do not attempt to make any call upon strength and energies except the work in hand.

They even have their shopping, their letter writing—everything that can be done by others—performed by proxy.

Sometimes they are able to drive, and some of them read considerably, but this is about the extent of their amusements.

You never hear of them dancing the "wee sma' hours" away, or rolling home in the morning after the ball. It is hard work, the work of the stage, and after the first flush of novelty is over it is only the thorough student that will enjoy it and be content to relinquish everything for it.

It is one of the best tributes that can be paid to the people of the stage that this side of the picture is never obtruded in any way. You rarely hear the hardships of the profession made a subject of conversation.

Those who toil the longest and achieve the most always carry an air about them of taking things easy, and it is their doing so that preserves the marvelous youth that distinguishes so many of the successful ones.

But when the "grip" comes tripping lightly over the horizon it plays no favorites, but swoops every one that comes in its path.

The roll of invalids up to date is appalling, and unless the sun consents to shine again there is a probability that the sick list will remain an actuality for some days to come.

Since the trial performance of Cashel Byron's Profession at the Herald Square there seems to be a disposition to regard the story as unsuitable for dramatic representation.

There is no doubt, in spite of the failure which was made at the experimental matinee, that the story offers original and splendid material for a play.

Of course, it must not be made into a talky play, such as Mr. Wolfe, the author of the Herald Square version, gave us. A succession of long speeches that may be recited in monotone by one man in the centre of the stage is neither artistic nor interesting, although it sometimes comes near being amusing.

But we couldn't accept Shakespeare or Rossetti or Ibsen in this fashion. It elicits even when it is the best ever. It is something like sitting down to an eight-course dinner all oysters, or clams, or hum, as you prefer, but without any change of key whatever.

Cashel Byron will have to be well written as a play, and it will take a good actor to interpret the role—one gifted with intelligence, talent, and a certain virility of temperament and appearance that will indicate the dominant note of this strangely real character that the English writer evolved.

Charles Coghlan could have played this part admirably. Richard Mansfield, who played Shaw's hero in Arms and the Man, could assume the part in an admirably scholarly way, although he would lack the natural endowments that the dead actor possessed.

The talk of intrusting the character to the abilities of a professional fighter is something too awful to think of. It sounds as though it might have emanated from the brain of some pugilistic-theatrical manager whose advertising is falling off.

The part of Cashel Byron will require an excellent actor to make it understood. The character in the book is one that will stand as much study as some of the greatest characters in fiction, for it is so complex, so human, spiritual, animal, all rolled in one. Above all, it is a character that we have never seen the like of in a play. And this ought to make it very interesting. We know most of our stage types by heart, and recognize them when they come on by their make-ups.

AT DINNER. (A SKETCH.)

THE MAN: "Believe me, that frivolous people are the only ones that take life seriously. Now, here is Betty Stevens, and here we are at her dinner. She is the most charmingly consistent idiot in New York, and we all love her. Some almonds—You sweet thing!—Ah, yes." (To the lady on his right.)

[The other girl, the one he had taken in, only warmed something for, looking across the table, she had seen a ghost. It is un-

pleasant to see a ghost at all times, but especially so at dinner. This one was pale, somewhat severe, distinguished looking. There was a certain droop about his lips, that were too thin and fine for any one but a stone saint. The rose candle shades (Betty Stevens always had rose candle shades) cast a sort of flickering glow on the faces that looked oddly like flame. To-night the light seemed to bring out grotesque shadows and likenesses that distorted the soft eyes, the beautiful shoulders, and the high-bred shirt fronts. One man, porcinely profiled, leaning forward, suggested a roast. All he needed was a lemon in his mouth. A woman laughing at him seemed like a leering poster. And on along the row of faces there were devils of passions nearly knuddled and smoldering, but the face of the Ghost Man was different from them all.]

THE MAN: "Mrs. Van Aspen was just remarking that after all it didn't matter, as we were all apes once, and I told her I recollected perfectly well that even then I was wildly jealous of a ring-tailed baboon that was sweet upon her! She's a bit cross about it—she. I was awkward of me to forget that she's been running around with Spoonington. Ah, yes—that thing of Saint Saens—it's superb—quite remarkable bisque that Betty's man gets up. I'll tell you a secret: Van Nunn at the club says it comes in cans; I assure you—tra, la, la, la! Isn't it divine? Yes—I think the only kind you should drink are the still white ones. They suit your cold statuesque type. I can't fancy you drinking champagne. Ah, yes, your Monkeyship—(To the woman on his right.)

[Across the room the candle shades and the flame shadows all blurred into a rose sunset—a stretch of sand and sea and sky, and two young people in love with each other. Everything was in the picture—love, youth, hope, belief, all boundless as the infinite. Why are girls such extremists when they love? They learn as women to hold back their smiles and sighs, their laughter and their tears. Nothing bores a man so much as emotion. And a man with lips like that must have a trace of cruelty in his nature—a trace, ha, ha! She heard herself laughing softly at something.]

THE MAN: "Ha, ha, ha, ha, ha! Pretty good, that—or rather, pretty bad. Betty Stevens is a perfect ripper. I tell you, she's the limit. Did you catch it? Why, it was like this: A fellow is calling on a girl—tell it to you in French? Ha, ha! It's twice as bad in French. Ah, yes, to be sure. There's a dandy corner in Betty's smoking room that every one avoids ever since she and Tom Marston—I beg your pardon? Quite true. Yes, whenever I see Miss Ballard's neck and then look at her face I wish she were the Winged Victory. Ha, ha, ha, ha! No, but really I want to speak to you a moment after dinner. Promise me, won't you? No. No one is looking. Don't talk so much to Charlie there and you will know what I am saying. That rose in your hair is the only thing here to-night beautiful as you are. Sh— (To the other lady.)

[There were roses on the tablecloth also, and the air was heavy with their scent. They seemed to remind the Girl somehow of the flowers on a coffin lid. And she thought that we often imagine we have murdered our emotions and decently buried them, but they are not dead. And often the strain of a song or the scent of a flower or the foolish love-making of a boy like this one will bring them all back, jangling like bells, so vital are they with wakefulness. And then it is as though we wake and take a deep breath, and we realize that these existences of ours are only a succession of dreams, some few beautiful, some grotesque trances, but only love is real. Sometimes it is love unspoken and unguessed, sometimes it drips with the heart's agony, but it is the only real life, and when the world goes on and nothing seems to touch us, when we lose consciousness of people, passions, emotions, climates, appetites, we are living in the dream. Sometimes the waking brings such suffering that we long for the unreality again. The woman felt now as though she were on the verge of such a crisis. And she was afraid. She dared not raise her eyes to those of the Ghost Man. For she felt that through all the suffering and the parting and the years that had gone when they thought they had forgotten, they had only been waiting for each other. And now the wild joy thronged in her heart so that it seemed as though she would cry out, and she bent her head and heard one of the puppets in her dream talking.]

THE MAN: "You are the most cruel woman in the world. I don't think you could feel. You treat me like a dog. You will not even answer me, and force me to talk to this fool woman next me. I tell you I won't stand it—I'll do something that will force you to—Sh! forgive me. Give me your hand—a moment—once—tell me. No one will see—"

[The Girl moved her shoulder slightly toward the man who was speaking in her ear and looked across the table bravely at the Ghost. Somehow he had gone. The boy caught her hand in his under the table. The music and the laughter swelled out again, some of the guests rose, and she smiled brightly over the table at the man who suggested a roast. He seemed to be watching her.]

"Hush!" she said. "Don't be so absurd!" (But her eyes were full of tears. She had been longing so that the Ghost Man were a reality this time. She looked again at the place where she thought she had seen him. Then she heard his voice at her shoulder, and the room went round as she placed her hand in his.)

THE MATINEE GIRL.

ENGAGEMENTS.

Frances Whitehouse, for The Watch on the Rhine.

Ed Lock, for When We Were Twenty-one.

James A. Nunn, for The Power Behind the Throne.

Josh Robinson Haywood, for The Heart of the Blue Ridge.

Harry E. Asmus, for Captain Jinks of the Horse Marines.

Charles Haynes, William P. Savage, Mabel Trunelle, Virginia Westbrooke, Eugene Kay, Charles Webster, and Maud Cooling, with J. R. Sterling, for Me and Mother.

Violet Dale, for the lead in In Wall Street.

Edward O'Connor, with Andrew Mack, F. C. Mosley, for Theodora.

Ellis Bailey Robertson, for Lost River.

Walter Bentley, with Frederick Warde, Dora Lewis, re-engaged with George W. Lederer.

Werner Clanges, with Julia Marlowe, Guy Bates Post, for My Lady Dainty, with Herbert Kelsey and Lila Shannon.

Karl Shaw, with Elfr and Webster, Ellen Cummings, for The Convict's Daughter.

WHEN TONY PASTOR PLAYED THE DANE.

This may sound strange to the present generation, as it is now thirty-one years ago that newspapers and bill-boards announced the appearance of the genial Tony Pastor as the melancholy Dane, each evening with the customary matinees, at his theatre, then situated at 291 Bowery. Tony was not alone in the production of Hamlet that season, as it was being played at four different theatres in the city at the same time. He is the sole survivor of those who assumed the title-role that season, and the house where he appeared is the only one now used as a theatre site.

It was in January, 1870. Edwin Booth was giving a revival of this play at his own theatre on the southeast corner of Sixth Avenue and Twenty-third Street.

George L. Fox, who made clowning a fine art and was then in the height of his career, shortly afterward produced a burlesque of this play at the Olympic Theatre, then on Broadway, near Rivington Street, which had a long and prosperous run. Mr. Booth saw this caricature of his Hamlet and is said to have enjoyed it immensely.

Then the vaudeville folk took it up, and Add Ryman gave an abbreviated version of it at the Theatre Comique, then at 514 Broadway. The minstrel halls also presented negro acts with such titles as The Black Hamlet, Hamlet the Painter, and The One Hundredth Night of Hamlet.

Mr. Pastor at that time was surrounded by a fine company who rendered valuable aid in making the production at his house a success. The lines that were given him were well spoken, and his chubby form was correctly draped in black silk and velvet. Others in the cast, however, seemed to have ideas of their own as to dress, and Nelsie Seymour, who played the Ghost, supplemented his already tall figure by wearing a high silk hat. The gravedigger in this production seemed to work at 10, and with his spade would throw on the stage an assortment of bric-a-brac, such as stove-pipes, hoop skirts, tin cans, etc., while he sang the song, "Any ornaments for Your Mantelpiece." The other parts were well distributed, the important role of the First Actor being intrusted to Jimmy Bradley, a song and dance man. Joe Bruham furnished incidental music to suit the occasion and which always brought on the fair Ophelia to the then popular air of "Walking Down Broadway."

The colloquy of these burlesquers was made up largely of local topics. Mr. Ryman, gazing

intently on the skull in his hands, would begin his version of it as follows:

Another Hamlet?
Who can it be?
Is it Booth, Fechter,
Or Fox, the city one,
Tony Pastor, or
Addison Ryman?
JUDGE HORTON.

KNOX WILSON.

Knox Wilson in the character of Doodle Von Kull in The Burgomaster is the subject of the picture on the first page of THE MIRROR this week. Mr. Wilson originated the part and played it with great success during the summer run of the piece in Chicago. He was engaged for the New York company, and in the present run at the Manhattan Theatre his impersonation nightly wins enthusiastic applause. Indeed, Mr. Wilson has made one of the biggest hits of his career in the part.

Mr. Wilson, although only thirty years old, has had an experience of fourteen years in farce and musical comedy work. He has also, from time to time, engaged in nearly every branch of the dramatic art. He is skilled in the use of a number of dialects, but his reputation rests chiefly upon his portrayals of eccentric German and Dutch characters. These characters he does not present in the conventional burlesque fashion, but in an individual and artistic manner.

Besides his skill as an actor Mr. Wilson is the possessor of considerable talent in music. He became a proficient performer upon several instruments when a boy, and it is said that he was the first saxophone soloist before the American public. He does a musical specialty, using the saxophone and concertina, that is always in demand, and he is therefore kept busy in one line of work or another the year round. The success of his impersonation of Doodle Von Kull has served to place him in an enviable position in the esteem of New York theatregoers.

MR. DITHMAR LECTURES.

E. A. Dithmar, dramatic editor of the New York Times, delivered a lecture upon the drama at the Van Dyck Studio last Wednesday afternoon. The main argument of the address was against the movement toward an endowed theatre. Mr. Dithmar contended that such an institution could not be successful. He said that the theatre today is exactly what the people make it. The audience that listened to Mr. Dithmar's address was composed chiefly of writers and artists.



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LOUISIANA

Kidd, by Fred W. Sargent and Sylvester H. Grant, to be produced at the City Theatre Feb. 18, 19.—Manager Charles Paige, of the Harcourt Comedy club, vice.

STRENGTH.——**CHAMBERS' THEATRE.**—**OPEN**—Lethbridge, manager. Miss G. G. gave the best performance of U. T. ever seen here in a long time. Good business. **FRANKIE'S** tomorrow, 10-12 noon—**WHILE NEY OPERA** 1908-1909. —and Old-time managers: The Bow-King, who is supporting Alex. Brown, the most famous actor who presented the Liberty and Love. The most famous actor who presented the Moonshiner's Daughter, a play of a thousand good. **STATION'S** U. T. C. T. 11-12 noon, show and Weston's Minstrel's.

POWER.—**OPERA** Hall, 10-12 noon, show and

[illegible]

Scene 16. The Honest Blacksmith 21. 10. 19. 19. 19.
PIRE (T. F. Murray, manager): The Ladder of 1919
10. 12.

THE HOUSE - ACADEMY OF MUSIC (William J. Wiley, manager): E. V. Phelan's Stock co. averaged good houses during their engagement that closed 5. The co. and plays were satisfactory. "Wax Down East 7. 9 had packed houses all through the engagement. "The Ladder of 1919 10. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818.

WATSON PARK THEATRE W.R. Hill, manager; The Gamblers—four excellent performers; The King of Kings—L. T. C. cancelled; The Girls I Love—Sweeney 21.—ITEM: The Park Theatre has passed from the hands of Patrick and Geininger, and the Berkitt Estate, owners of the property, will take over management of the theatre.

HAWTHORNE ACADEMY OF MUSIC (J.F. West) managers: King Dramatic co., Dec. 21-6; strong, large husky—8. Repertoire: The Cherry Pickers, Faust, The Cotton King, Carmen, Quo Vadis,

LAWRENCE—**OPERA HOUSE** (A. L. Grant, manager): Frankie Carpenter closed a week's go to

THE HOUSE THAT JACK BUILT—amused a small house 7
The House That Jack Built delighted a fair sized au-
dience. L. J. Martin's I. T. C. H. 12
Harcourt Comedy co. 14-19.

COLUMBIA VICTROLA—ACADEMY OF MUSIC (W. H.
Ham H. Todd, manager; Cosmo Payton Stock co. Dec
21-5 did a land office business. Self and Lady 9
Stuart Robson 16. Burton Holmes 21, 28.

BROADWAY OPERA HOUSE (L. D. Bates
manager; Park. —) HERE: Teresa Carreno will ap-
pear at Winsorville Hall, Brooklyn, under Mr. Bates' man-

CAMPBELL.—MUSIC HALL (Frank R. Edgell manager): The Man from Mexico 12. Culhane, Chase and Weston's Minstrel 29.

MURPHY.—MUSIC HALL (H. F. Morgan, manager): Hammond Brothers' Minstrels 19. Martin's 5. T. C. 22.

CAMPBELL.—AMPHITHEATUM (George D. Campbell manager): S-O and Lady H. A Runaway Girl 22.

FAVON.—OPERA HOUSE (R. A. Harrington

QUINCY.—MUSIC HALL (R. King, manager).
Uncle Josh Sprucey 16.
SALINA.—MECHANIC HALL (Andrews, Moulton
and Johnson, managers); Self and Lady 15.

MICHIGAN.
GRAND RAPIDS.—POWERS (O. Stair, man-

201. William Collier visited us for the first time in a star 7 and made a distinct hit with *On the Quiet*. The play is well written and well played. Albert Colburn 11, 12. **GRAND** 60. Stair, manager; Ross McVillie finished a week's engagement in *Sis Hopkins*, having given during that time twelve performances. **GRAND** 60. The play is some-what changed, but better while the play is adequate. The Limited made it did its usual good business and pleased. John R. Young there on 9-11.

THE NEW ROSWELL OPERA HOUSE (Ray N. M. Graft, manager; Merritt and Dixey's Canadian troupe in Nicholson's Men to a crowded house for two nights, one-nighter, but not bringing a pair performance. Two Married Men's Manager Hardy ran down the curtains. The disbander here. The Ivy Lane Standard Stock co., 22 26.

THE SHERLOCK OPERA HOUSE (Ray N. M. Graft, manager; Maloney's Wedding 1; good business. Sherlock Holmes 2. Vance Comedy co. in The Little

DAY CITY. **WOODS' OPERA HOUSE.** (Fred H. Walter, manager); North Brothers' co. to large house. 315. David Higgins and Georgia Waldron in Courtier at Green's to fair and pleased audience. 2. Albert

Callahan gives an excellent presentation of Nell Gwynn to large audience. S. WILLIAM COLLIER 9. Harry Sharpton co. 14-16. Vance Comedy co. 17-19.

OPENING. SALISBURY OPERA HOUSE 6C. F. Salisbury, manager; Lester Opera co. in La Mascotte. Said Pasha, The Bohemian Girl, and Erminie; excellent fat business. Ruby Patti co. opened for a week.

COLDWATER.—TIERETS OPERA HOUSE (John T. Jackson, manager): A Terrible Time did not meet the business it received Dec. 31. What Happened to Jones?; good performance; fair house. Oxford Musical Club: 9. Selma Lloyd Wrightman, recital. 14. Finckh's, Ed. 18. Abbie Leslie, 22.

BATHURST CREEK.—HAMBELIN'S OPERA HOUSE. E. R. Smith, manager; Harry Shannon c. Box, 315 pleased large houses. Plays: **My Cousin Toddy**, **A Romance of Paris**, and **Old Farmer Ailsa's Minstrels** 8; good house; delighted audience.

Boydman and Miller, managers; Courtin at Green Day, 31, pleased large house. Stephenson Quartett 3; excellent entertainment; full house. A Bunch of Kays 8 delighted large house.

Counting at Green's 7, fair and pleased house. A
berta Gallatin Dr. William Collier H. Sun's Mh
streets 12.

Bennett, managers; Merritt and Disney's Comedians. 50, business fair; first ex. Plays presented: Mulloon Place, and Two Married Men. Six Hopkins 7. Town Opera co. 14 19.

TRAVERSE CITY. STUBBERG & GRAN

ST. JOHNS. MILLISON'S OPERA HOUSE. 10, 11
Fish. managers: Young's Couple Opera co. 8 n 1

HILSDALE, UNDERWOOD'S OPERA HOUSE
 L. H. Underwood, Manager: Maloney's Wedding Day.
 A fair house; audience pleased. A Bunch of Keys.

MARQUETTE.—OPERA HOUSE, (R. S. McManagers). A Night in Chinatown 8 canceled. A Day in the Grand 14. Eugene Blair 29.

HOW TO DO IT.—BLACKWITH MEMORIAL. THE
THE W. E. LITTLE, manager; A Bunch of Boys.

PETOSKEY.—GRAND OPERA HOUSE
Harwood, manager; Park.

SALT STE. MARIE.—*St. Marie* (R. Reid, manager); *The Princess* (Chas. E. Bush, manager); *The Princess* (Chas. E. Bush, manager).

Cell and Mills, managers.

STILLWATER

NEW YORK

and Stella Mayhew made hits. Vogel and Demure's Minstrels played a crowded house 3. Because She Loved Him So 17. Hi Henry's Minstrels 18.

STELLA MAYHEW—LIVEIN (M. M. Gustaf, manager): A runaway girl delighted 5. R. 40. 3. Daniel Sullivan 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828.

**Trodden Down d
The First Staff**

CHERRY STAGE, — EMPIRE THEATRE (A. H. Davidson, manager): Until early 25, "The Sorrows of a Soldier"; poor business; deserved better patronage. John Drew II, Misses Nell 14, Arizona 21, Eight Belles 23, Finnigan's Fall 28.

COLUMBIA, — OPERA HOUSE (Charles S. Hubbard, manager): The Cadet Girl 3; good performance; large business. Our New Minister pleased a crowd. A Runaway Girl 10. A Bachelor's Boyhood 14.

COLUMBIA, — SMITH OPERA HOUSE (C. K. Harrison, manager): Weber's Ten Nights in a Bar Room 1; unsatisfactory performance; good houses. Our New Minister 3; light business; excellent play. Quo Vadis 9. Sis Hopkins 10. Wilbur Opera co. 14-19.

COLUMBIA, — SMITH OPERA HOUSE (Hinchey and Vary, managers): Weber's Ten Nights in a Bar Room 2; Weber's Ten Nights in a Bar Room to finish house 2. Vary, managers: Weber's Ten Nights in a Bar Room 2; poor performance. Benedict's Quo Vadis 16. When the Wife's Away 21.

COLUMBIA, — ACADEMY OF MUSIC (F. M. Taylor, manager): The Spoken Dec. 31-5 had a successful week. "The Spoken" Love Him So 8. Eight Belles 11. The Port of Call 14. The Sorrows of a Soldier (return) 18. George W. Wilson co. 21-28.

CONSTITUTION, — PRINCE OPERA HOUSE (C. J. Preston, manager): Prisoner of Zenda 3; excellent performance; large audience. Joshua Stimpkins 8, small house; fair performance. South Before the War 14.

COLUMBIA, — MUSIC HALL (William J. Bright, manager): The Spoken 7-12, crowded houses; good performance. The Spoken 13-18, fair houses. The Soldier of the Empire, In 1776, and B-Seven the Forts, 19-24.

FLATIRON, — THEATRE (M. H. Funnell, manager): When We Were Twenty-one 4, good performance; fair house. Our New Minister 7, excellent performance; fair house.

FLATIRON, — CITIZENS' OPERA HOUSE (Harry

SNICK'S OPERA
Hearts 2: good

Wm. A. Kadl, manager; Fish Jubilee Singers 10.
29 played good house. A Homespun Opera 10. Tommy Shuster co. 21 26.

THEATRE.—WASHINGTON STREET OPERA HOUSE (H. F. Chase, manager; A Runaway Girl 5; good performance and house. H. Henry's Minstrels 8, excellent. The Hill House 10. Joshua Sampkins 10.

THEATRE.—HURON OPERA HOUSE (J. A. Newton, manager; The Dairy Farm played fair business 5. Thomas E. Shen opened for a week to a crowded house 7. Arizona 14.

THEATRE.—OPERA HOUSE (H. J. Sternberg, manager; Vogel and Doming's Minstrels 4, good. The House played audience. Sporting Life 16. Mistress Nell 23.

THEATRE.—HEDGE OPERA HOUSE (Charles C. Stevens, manager; Ten Nights in a Bar Room to big business 7. Vogel and Doming's Minstrels 11. Quo Vadis 17. Dumb Sally 18.

THEATRE.—CLACK OPERA HOUSE (J. R. Beckman, manager; The Village Parson 9, good house. Excellent performance. The Village Minstrels 12. HEEM; Eddie Pinard is visiting his parents here.

THEATRE.—HECKMAN OPERA HOUSE (J. H. Heckman, manager; Roster Orchestra played a very large audience 7.

THEATRE.—TOWN HALL (George Sherwood, chairman; A Man of Mystery 9 canceled. South Sea 10. Arizona 24.

THEATRE.—DELLINGER OPERA HOUSE (E. J. Dellinger, manager; Vogel and Doming's Minstrels to S. R. O. S. A Million a Minute 15. Quo Vadis 16.

Henry's Ministry
17. London Street

DURHAM.—**OPERA HOUSE** (Cooper and Hoad managers); Howe's Pictures; 5, good house; fair per- formance. Vogel and Bowling's Minstrels 10.
FAYETTEVILLE.—**OPERA HOUSE** (R. C. Lawrence, manager); Vogel and Bowling's Minstrel 12. A Poor Relation 17. Shore Acres 20.
HIGH POINT.—**SHATTUCK OPERA HOUSE** (M. Reis, lessee; G. W. Hubert, manager) Under the Red Rose, S. Willis Brothers' co. 11, 12
KANSAS CITY.—**OPERA HOUSE** (C. F. Baker, man- ager); The Fat Man 9. Fair performance; good business. Quo Vadis 22.
MONTICELLO.—**MUSIC HALL** (A. M. Andrews manager); Duck.
NORFOLK.—**OPERA HOUSE** (G. K. Murdoch manager); The Fat Man's Club 10.
PATTSBURGH.—**OPERA HOUSE** (Onsey Tibble manager); The Man from Maas 10, 12.

NORTH CAROLINA.

BETHLEHEM.—**OPERA HOUSE** (S. A. Schloss manager); A large audience greeted My Daughter-in-Law 8. performance excellent. ITEM. Marion Law- rence, leading woman of My Daughter-in-Law, is North Carolina girl who has many friends here. She was entertained after the performance. James K. Collier, acting manager of the co., is a native of Bethle- hem. He was warmly greeted by his friends.
COLUMBIANA.—**GRAND OPERA HOUSE** (E. P. Plummer, manager); Una Clayton co. Dec. 21
Russia; performance good; medium house.
Columbia Opera House, L. M. Morris, Globe Grand Opera House, E. J. Morris, The Bohemian Girl, Billie Taylor, and The Mikado; performances good; good houses. Una Clayton co. returns 14.
DANBURY.—**ACADEMY OF MUSIC** (C. R. Rivers manager); Marion Converse in My Daughter-in-Law 10. large house. "There is no one else" is a novelty of our State. A reception was given for her by Mr. and Mrs. B. Sedner Jordan.
CHARLOTTE.—**OPERA HOUSE** (Nat. Gra- manager); My Daughter-in-Law 2. S. R. Co.; perfor- mance good. The Mikado 6. House full. Home 10. performance excellent. Wh. Smith & Co. 12.
NEW BERN.—**MASONIC OPERA HOUSE** (Joh- n Green, manager); Quo Vadis 5 delighted a

—NEW THEATRE
—THEATRE

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. F. Walker, manager): The Sorrows of Satin to good business; pleasant audience. Frank Baudin in The Amerer 2; good business; excellent performance. Hello, Bill 9. Brown's in Town 22. Caught in a Web 24. Harry Carson Clarke 28. The Belle of New York 31.

FARGO.—OPERA HOUSE (C. F. Walker, manager): C. F. Talk business. A Tale of Two Cities 5. Hello, Bill 11. Brown's in Town 17. Caught in the Web 21. Harry Carson Clarke 29. The Belle of New York 30.

GRAND RAPIDS.—GRAND OPERA HOUSE (W. J. Robertson, manager): Dark.

JACKSONVILLE.—OPERA HOUSE (H. P. Smart, manager): Brown's in Town 15.

WASHTON.—OPERA HOUSE (R. W. Beatty, manager): Hello, Bill made a hit 6.

OHIO.

CLEVELAND.—MARKET SQUARE THEATRE (F. M. McAdams, manager): Jolly. Hello 7 to medium business; a pleasing performance. Irving Frenkel, Pond, Harry Rowe, Mattie Harnes, and Addie M. Wette divided honors. Town Topics 7 was a good performance and gave W. H. Mack, Willie Dunlap, Mortimer, Ed H. Ward, Charles Roach, Max Fleck, Emma Littlefield, and Jewell Barrell opportunities introducing excellent specialties. The Katzenbach

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They were succeeded by Charles Greiner and Miss Trewell.—Elsie Royce has closed with Town Taps.—Norman Maxwell, leader of Market Square Town Orchestra, has gone to Lancaster, O., to lead an

(Continued on page 21.)

WIDESPREAD DISSATISFACTION.

Complaints Against the Theatrical Trust and Its Peculiar Methods and Results.

There is a growing dissatisfaction over the character of theatrical attractions furnished in many localities of the country, and while local managers, who in many cases are under the domination of the Theatrical Trust, have nothing to say publicly in the premises, for an obvious reason, the newspapers in localities injuriously affected are beginning again to place responsibility and to demand a change. The Colorado Springs, Col., Gazette, in an editorial on Dec. 29, said:

Colorado Springs is a thoroughly metropolitan city. There are many places of three times the size in the East which cannot compare with it in most things which go to make up a progressive city. In one particular, however, we are woefully behind the times and have adopted the airs of a second rate New England village.

In all theatrical matters we are known as a "one night town," which means that all the barnstorming crews of ex-hack-drivers and discharged table waiters who have taken to the stage to escape either the penitentiary or the poorhouse, swoop down upon us under glaring and fantastic titles and take in our shekels with the same ardent smile which so characterizes them in their regular business of working the helpless public for tips or holding up unsophisticated travelers for double hack fares.

It may be possible that we cannot get better shows than the majority of the cheap and lousy amusements, but if it would be better to close the house entirely and invest the money in outdoor athletic sports, for they at least would be wholesome and every person would know just what to expect when he attended. The reason given for the poor quality of so many of the entertainments at the opera house is that they are the best obtainable and that we get what comes to Denver. Undoubtedly we get all the worst that come to Denver, but we miss most of the best, and good plays in Denver are few and far between.

There should be a remedy for this condition of affairs somewhere near at hand and an effort should be made to find and apply it. From the packed houses which invariably greet first-class performances in this city, we can scarcely think the fault lies with the public. There is no more liberal public any place when the article offered has any real value or merit.

We are of the opinion that the basic trouble is on account of our opera house being in a circuit which is controlled by a New York Syndicate that gives just as little for the money as it possibly can. Perhaps that also is the best arrangement that can be made to insure any sort of theatricals in this city, but if so we had better invest the money spent on worthless shows in having the Midland or some other first-class local band give us a concert each week.

This is a question of undoubted interest to all of our people, and some way should certainly be devised of remedying an evil which cannot but offend the pride of every citizen and which is an unnecessary affliction upon the theatre-going people of our metropolitan little city.

The South, as is well known, is more thoroughly under the control of the Theatrical Trust than any other section of the country.

As a result that section is flooded with inferior attractions, and but few really meritorious companies are seen in the South from a season's beginning to its end. Thus is the commercial idea—the cheap commercial idea—in amusements illustrated. The controlling power sells its cheapest goods at good prices, and theatre managers and the public suffer in consequence. The Charleston News and Courier, in an editorial on Jan. 8, said:

A valued correspondent has asked the News and Courier to explain why a popular priced organization should occupy a whole week at the Academy of Music at the height of the social and theatrical season. While we are in no way authorized to speak for Manager Keogh, we feel confident, other things being equal, that he would at all times prefer to offer his patrons the best attractions to be obtained. It is not to be forgotten, however, that he is a semi-public functionary, and that as such he has to minister to the tastes of many kinds of people. But, after all, Mr. Keogh, in common with every other manager, South, North, East and West, is at the mercy of the so-called Theatrical Trust. He has to accept such attractions as are allotted him by the small clique of gentlemen who rule the stage of America with a rod of iron. While in non-essential matters he is allowed to control the affairs of his theatre, he would be absolutely foolhardy to oppose the Trust in the general management of the circuit in which his house is but one of many places of amusement. The "book" of the Academy of Music is made up months in advance. The agents in New York arrange all the dates, and their work is done with an eye to general results and without consideration for the preferences of individual managers or communities. It is extremely unfortunate that such a condition of affairs should obtain, but Mr. Keogh is not responsible for it.

The friends of the theatre ardently hope to see the autocratic power now exercised by the Trust broken some day. A few adventurous spirits and excellent artists have already essayed rebellion.

The Macon, Ga., News, in a recent article headed "The Theatrical Trust," said:

The News understands that the theatrical attractions of Macon and nearly all other Southern cities are furnished by a New York firm that has secured a monopoly of the Southern theatres. The local managers are forced to accept the bookings of the Trust. They have no right of choice in the matter. It is what the Trust sends, or nothing.

The experience of Macon during the present season with the dramatic companies which have been sent to absorb the people's money has been one of almost unvarying disappointment. People have been induced to enter the theatre by the announcement of popular plays, only to find those plays ruined in the presentation. The local manager has been compelled to close his theatre on one occasion because of the character of the play, and to close it again on account of the conduct of the actors. The public now knows what to expect when plays are offered.

It is about time that dramatic art should be released from this thralldom. This flower cannot grow in a Trust atmosphere. It stifles competitive genius and discourages talent. While occasionally the Trust puts out a good play that appeals to the good taste of the people, as a rule it prefers those productions which are cast upon a low moral plane. Dramatic art, we sometimes think, would gain immensely if every theatre in the land should be closed by government order long enough to break the theatrical monopolies. The stage is manifestly degenerating, and unless something be done to place it under better influences, it will fall to a disreputable level, and drama itself become one of the "lost arts."

No part of the country suffers from cheap theatricals to a greater extent than Texas. The Trust practically controls every avenue to that territory. The El Paso Daily News, in an interview with a traveling manager on Jan. 2, discloses cause and effect as follows:

"El Paso is somewhat unfortunate in a theatrical sense," said Fitzgerald Murphy. "So that the amusement loving public at large may understand the general conditions and not blame Messrs. Cassidy and Spellicy, the lessees of the opera house, I wish to explain. El Paso is somewhat out of the way. The average company leaving New York for the Pacific Coast generally go out there via the Northern Pacific

and return via the Central Pacific, through Salt Lake. Companies playing New Orleans generally return via the Southern Pacific; but this the exception rather than the rule, because the theatres of New Orleans are tied up so by a syndicate of New York managers, commonly known as the Theatrical Trust. This syndicate now controls Salt Lake and Denver, so that the only hope of financial salvation an independent manager has next season is to return from Los Angeles and play El Paso and then go north and east on the Santa Fe and strike for the middle country for freedom and safety.

"There is no reason in the world why the people of El Paso should not get the best attractions that visit the coast. I have a little proposition to propose to the opera house lessees that may cut the Gordian knot and make El Paso a part of the coast circuit of independent theatres. And it is this:

"If the State of Texas would apply and enforce her anti-trust laws to certain combinations that four northeast of here, and other States would do likewise, it would soon put an end to these hold up theatrical combines."

These are but a few of the complaints that now are daily put forth against existing conditions.

THE CHRISTMAS MIRROR.

Artistic, Entertaining and Complete.

Manchester Union.

The Christmas number of THE NEW YORK DRAMATIC MIRROR made its appearance Dec. 19. It is made up of seventy-two pages and includes, besides the regular use of THE MIRROR, forty-eight pages devoted to illustrations, photographs of well-known actors and actresses, poems and stories appropriate to the holidays. Among the leading articles are "Romeo and Juliet at Pinner Gulch," by John Maguire; "Pipe Thoughts," by Enroll Dunbar; "Through London with Dickens," by Frank Oakes Rose; "A New Chapter in the Life of Edmund Keen," by William J. Lawrence, and a poem "When We Did the Merchant of Venice in the Town of Medicine Hat," by Edgar Keller. Taken as a whole the number of THE MIRROR is one of the most complete, artistic and interesting which Mr. Fiske has ever offered for public inspection.

More Entertaining Than Ever.

London Referee.

THE NEW YORK DRAMATIC MIRROR Christmas number, just to hand, is fuller than ever of interesting theatrical articles, stories and pictures. It also contains an article that should be interesting to everybody. It is entitled "Through London with Dickens," and is embellished with interesting pictures of places that figure in the inimitable works. There is likewise a splendid illustrated article called "A New Chapter in the Life of Edmund Keen," and a song called "Phyllis," written and composed by Cissie Loftis.

It Steadily Progresses.

Denver Times.

The Christmas number of THE DRAMATIC MIRROR has been received and as usual contains some fine illustrations and numerous good stories, interesting alike to the player and the layman. THE MIRROR steadily progresses as the representative organ of a great profession, and each year makes it more indispensable to its readers. All the bright writers of its staff are represented in the Christmas number, the Matinee Girl, the Call Boy, the Tisher and the rest.

It Is a Gem.

Galveston Saturday Review.

The Christmas number of THE NEW YORK DRAMATIC MIRROR was placed upon the desk of the Saturday Review this week. The dramatic world always looks forward to the Christmas number. It is a gem in the way of letterpress, and the special articles and reproduction of photographs makes the number one to be preserved until displaced by the next Christmas number.

The Illustrations Especially Fine.

Binghamton Republican.

The Republican is in receipt of a copy of the Christmas number of THE DRAMATIC MIRROR through the courtesy of J. P. E. Clark. THE MIRROR in the seventy-two pages of the number is replete with special articles of interest to the profession and readers in general. The illustrations are especially fine.

Better Than Ever.

Manchester, N. H., News.

The Christmas number of THE DRAMATIC MIRROR, better than ever, came this week. Artistically and from a literary standpoint the edition is a splendid one.

Unusually Good.

Frankfort, Ind., Crescent.

THE NEW YORK DRAMATIC MIRROR sends forth an unusually good holiday number this season. Besides its regular reports upon theatrical matters it contains many special contributions and is profusely illustrated.

A Thing of Beauty.

Washington Star.

THE DRAMATIC MIRROR is out with its Christmas edition, which is, as usual, a thing of beauty as well as a well-edited journal of information.

Unusually Attractive.

St. Louis Globe-Democrat.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is an unusually attractive issue, and teems with matter of interest to all who are at all concerned in affairs of the stage.

As Usual.

Indianapolis News.

THE DRAMATIC MIRROR is out with its Christmas edition, which is, as usual, a thing of beauty as well as a well-edited journal of information.

AMATEUR NOTES.

Students of the Nebraska School for the Deaf at Omaha played Ten Nights in a Barroom in the sign language on Dec. 25. In the cast were A. E. Pope, John Zedina, Lloyd Blankenship, Charles Mueck, J. Hunt, Norman Shore, Isaac Wittwer, Janie Washington, Pearl Folsom and Edith Rand.

Yield Not to Temptation, an original four act play by the Rev. William J. H. Roetker, was played on Dec. 25 by Brooklyn amateurs, being preceded by The Children of Time. In the large casts were Frieda Bentner, Ada Brabner, Louise Vogt, Minnie Schade, Marnie Brabner, Katie Vogt, Carol Keller, Florence Ernst, Ida Gutmann, Annie Schmaers, Annie Huskamp, Katie Kaufmann, Gretchen von Preysing, Hattie Haverkamp, Emma Schade, Clara Grossenbacher, Emily Wahl, Rosie Kaufmann, Anna Bevil, Lily Ernst, Emilie Bartsch, Mrs. Minnie Werner, Dora Ford, Emma Jung, Anna Lord, May, Elsa, Marie and Anna Lieb, George Werner, Rudolph Zechow, Henry Jacob, Henry Schroeder, Gus Freshorn, Henry Adickes, Augustus Huber, Walter Strimling, James Lyons and Harry Lord.

The Capital City Dramatic Association, of Concord, N. H., recently presented Among the Breakers. In the cast were C. Lester Roberts, Percie S. Dickson, Roy W. Connor, Arthur D. Whiting, Jerome W. Jerome, Fred E. Dudley, Edna Esch, John Sanders, and Mabel Homer.

The German Amateur Dramatic Society of Boston will play at the Dudley Street Opera House in that city on Jan. 16, a new farce comedy, The Man Who Wants the Town, by August Vatter and Arthur S. Kendall. The cast will include Louise Rothfuss, Marie Monaghan, Pauline Vatter, Marie Vatter, Miss Strickland, Tony Krebs, Fred Lanken and Leo Robinson.

RECOLLECTIONS OF ROSE EYTINGE.

The Harems of the East—Mohammedan View of Christian Men and Women.

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I know of nothing that is so surely calculated to develop the patriotism of an American woman as a sojourn in a foreign country. And this is especially the case if that sojourn be in a heathen country. At one time and another I have lived much abroad—in England, in various Continental cities, and in the Orient; and the effect of each of those experiences has been to send me home with my patriotism and pride of country increased and intensified.

In no other country is woman so respected, so sheltered and protected as in America. In no other country are men so chivalrous, so gallant to women, so careful and considerate of them as in America. And at the risk of being discursive, I would like to say that I think we have here two classes of men who stand pre-eminent in their chivalrous and protective attitude toward women. These are—railroad men and firemen.

The Orient, like any heathen land, is an especially unpleasant place of sojourn for a Christian woman. The Mohammedan, by reason of his faith, despises women. And his nature, his habits, his education and everything that goes to make up his life develops and fosters this feeling of contempt for women.

A Christian woman, if she once realized, in ever so small a degree, the Mohammedan character and nature, would indignantly repel and repudiate as an insult the sleek, smiling, salacious compliments so freely offered her by an Oriental.

And life in the Orient is most irksome to an American woman, despite its many charms of climate, color, beauty and mystery.

An American woman is born and reared in freedom. She is used to go and come as she pleases, her own judgment and her own sense of the proprieties being her only censors, and it is very irritating to her to be obliged to live in a land where she must not, under any circumstances, walk out. When she appears upon the street it must be in a carriage.

If she be a person of social standing she must be attended. If she is the mistress of a household she cannot go to market in the good old-fashioned way to provide for her family, but she must retain a man-servant who is at once majordomo and steward. He must have the money for the marketing, and she must take what he chooses to furnish her, always allowing a liberal sum for his stealings. These are only a few of the restraints which meet an American or European woman at every step.

But it is this absence of all freedom, and the control and espionage that constantly surrounds the Oriental woman, that is the source of her highest pride. An Oriental woman of rank or social position passes her life entirely among the women and children of her own household. She has no social world beyond the precincts of her own harem; she has no social duties or obligations. She has no domestic occupations. Life, with her, is a continual condition of loll.

The portion of the house of an Oriental which is dedicated to the use of the women and children comprising his family is entirely separated from the part of the house inhabited by the master, or Pasha. And the power of admission to the women's quarters, or harem, is vested only in the pasha, or the head eunuch. The door is always jealously locked and guarded, and admission or egress from the harem can be obtained only by favor of the eunuch.

This power makes the eunuch king of the house. The Oriental women, far from resenting this state of things, are proud of the isolation and seclusion in which they pass their lives, and interpret their imprisonment as proof of the admiration and love which their husbands entertain for them.

Their explanation of the freedom which Christian women enjoy is that Christian husbands are indifferent to their wives and it is because of that indifference that the poor, unloved creatures may wander where they will with uncovered faces, permitting all men to look upon them. When I was in Alexandria and Cairo it was my fortune to have upon my visiting list quite a number of harems, including those of the viceroys.

And while in these harems there was much splendor and magnificence, there was an utter absence of all those features that go to fill the Anglo-Saxon idea of home. There were beautiful gardens, brilliant and odoriferous with rare tropical flowers; music, barbaric, if you will, but dreamy and fascinating; soft, luxurious divans; rare fruits and delicious confections, sweets and sherbets, black coffee and cigarettes.

But of books, or pictures, or statuary, or of anything that appealed to the intellect or the higher nature, there was not a trace. Nor was there a sign of the sacred privacy of the home.

There came under my notice while I was in Egypt one or two instances wherein European women, dazzled by the prospect of wealth and luxury, became the wives of Mohammedan magnates. Nothing more tragic, and at the same time more grotesque, than were the lives they led can well be imagined.

As I write there comes to my recollection the case of a bonnie English girl, about twenty years old. This girl, at the urgent and persistent solicitation of an ambitious and impetuous widowed mother, married a rich old copper-colored pasha of about sixty. They had one child, a miserable, whining, weazen-faced, copper-colored little boy. The mother never manifested the slightest interest in this child. Indeed she never manifested any interest in anything. The poor girl was as very a slave as any to be found in a harem. She would gladly have given all her lace and cashmeres and jewels for a pretty, simple, English print gown.

And she would as gladly have exchanged her beautiful victoria and her fine horses, with which every afternoon she used to drive, husband or mother beside her, for a brief scumper across English fields.

One day she escaped from her splendid prison. She just quietly laid down and died. I verily believe from sheer lack of a wish to live.

ROSE EYTINGE.

ENGAGEMENTS.

William H. ... to the ...
Mac ...
Alice ...
Lillian ...
Charles ...
Margaret ...
M. R. ...

PROFESSIONAL DOINGS.



From photograph by Chickering, Boston.

Albert Brown, who is pictured above, has this season been playing the part of the Imp in E. E. Rice's production of When We Were Twenty-one. He has met with gratifying success in the part. He will, however, sever his connection with Mr. Rice on Jan. 19. The press in the cities in which this play has been seen testifies to the success achieved by Mr. Brown in the part. One well-known critic says that Mr. Brown brings out all the impulsiveness and headstrong impetuosity of the Imp and does it with an air of boyishness and assumed manfulness that makes the character a wonderfully sympathetic one.

Frances Whitehouse has replaced Ida Hamilton as Norma in The Watch on the Rhine.

Thaddeus Gray, Dick Gorman, Joseph L. Roe, Arthur Kelly, Joseph Belmont, F. H. Sullivan, Master Lew Lisle, Nellie Leonard, Lottie Sutton and C. J. W. Roe have resigned from the Roe and Fenberg company.

Libbie Arnold Blondell, of The Katzenjammer Kids, received from her husband, Edward Blondell, at Christmas a deed for some valuable business property in Cleveland.

Grenville Kleiser will give his dramatic arrangement of "David Copperfield" at St. Agnes Hall, 121 West Ninety-first Street, this city, on Jan. 18.

John Hoefler, Jr., and Synthia Bessie Cowles were married on Jan. 5, and will be "at home" at the St. Cloud Hotel, this city, after Jan. 29.

Walter Jones and William Burress contemplate a starring tour next season in a new burlesque, Those Billionaires, by W. J. Thorold and Ben Hammerstein.

Prince Tommy, a new comic opera by E. F. Greenwood and W. E. Delaney, was produced recently at Halifax, N. S.

Belle La Verde, who has been ill for the past ten days at her home in this city, is now convalescent.

On New Year's Eve Sadie Raymond entertained the members of the Old Arkansas company at a banquet at the Arlington Hotel, Rochester, Ind. The company drank to the success and prosperity of THE MIRROR.

George Foster Platt returned to New York last week after closing the season with the Imperial Theatre stock company, St. Louis, of which he was stage director.

Mrs. John B. Wills (Kate Helston) writes that while she was at the theatre in Washington, Pa., on Dec. 26, her room was entered by a thief, who stole a handsome clock that was one of her wedding presents. Mrs. Wills has offered a reward for the return of the clock.

A Husband on Salary was the opening attraction under the management of Schroeder and Green at the Lyceum Theatre, Tacoma, Wash., on Jan. 6.

E. M. Gardiner's Duvy Crockett closed at Des Moines, Ia., on Dec. 29, having been out since Sept. 3. Manager Gardiner says that the company will be reorganized in Chicago and most of the time booked will be filled.

S. K. Frey gave a supper to the members of the Conroy, Mack and Edwards company on Christmas night on the stage of the Three Towns Theatre, Brownsville, Pa.

Frank Williams has received legal permission to change his name to Francois de Villers.

Fannie Birch, of the San Francisco Tivoli company, and George A. Smith, non-professional, were married on Dec. 28 in San Francisco.

Archie Boyd will star next season in a new pastoral play by Charles Barnard, under management of Jules Murry.

The management of A Pack of Cards closed last week to strengthen the company. The tour will be resumed.

Al Phillips was elected a member of Edwin Forrest Lodge, A. O. F., on Dec. 2.

Bonace Howard Furness gave two Shakespearean readings at Keith's Bijou Theatre, Boston, on Jan. 11 and 14, in aid of the Massachusetts Indian Association, of which Alice Long fellow is president.

The attaches of the Avenue Theatre, Louisville, presented Manager C. D. Shaw, of that house, with a handsome silver service as a Christmas remembrance.

Amelia Stone, the young prima donna, arrived recently to fill the principal role in Vienna Life, to open at the Broadway Theatre Jan. 21. The arrangements for the production are nearly completed. A special feature of the production is the grand military parade and gawotte, that will engage over 70 people.

Marie Pettes, playing the young mother in A Hole in the Ground, was called upon recently in Chicago to assume the lead at fifteen minutes' notice and made a hit.

Rudolph Aronson has returned from California, where Edward Strauss and his orchestra were playing to large houses. Herr Strauss has consented to appear with his orchestra on the stage of the Broadway Theatre in February, the evening previous to his departure for Europe. A short concert will be played in the third act of Vienna Life. The scene represents the casino and grounds at Hietzing, a suburb of Vienna, the place where Johann Strauss, the father of the "Waltz Kings," began his famous career.

Manager J. F. Blumenberg, of the Star Theatre, Martin's Ferry, O., gave a Christmas supper to his employees at the Bellevue Hotel. He was presented by them with a handsome gold pin.

Judge Hasall last week issued the default taken against Emily Birt, who failed to appear in court when summoned recently to answer for \$200 against her. Miss Birt admitted that it had been impossible for her to attend the trial.

A monument to the late George Sullivan will be placed in St. Agnes Church, London. Sir George Martin, Sullivan's manager and Sir Hubert Parry have been named as the donors.

PAGE.

103

104

105

106

107

108

109

110

111

112

113

114

115

116

117

118

119

120

121

122

123

124

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126

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Madge Kendal gave a splendid recital on Monday to a lot of poor children from the founding hospitals and other charitable institutions, plus a lot of messenger boys. Madge Ellis is so I learn from her husband, "Doc" Macdonough, making an enormous success in Germany. I gather that she nearly pulled the Berlin Apollo Theatre down with the applause she extracted on New Year's day the merry Margaret was due at Konacher's well-known music hall in Vienna. Madge Lessing has caught on at Drury Lane and we are looking forward to seeing her in The Silver Slipper at the Lyric at Easter. All three Madges are well.

Whether The Wedding Guest will beat his breast as he did in Coleridge's poem or whether he will silently acquiesce, one thing is certain, that James M. Barrie's "problem" play of that name is under notice to quit the Garrick next Saturday. As The Mirror pointed out long ago, Arthur Bourchier has hoped to follow this play with one by A. W. Pinero. As Pinero's is not ready, however, Bourchier has had to change all that. According to his present arrangements he will put those two Christmas plays, Shockheaded Peter and The Man Who Stole the Castle, into the Garrick evening bill. Anon, Bourchier will go in for a revival of Peril. This play, as many will remember, is one of the many adaptations of Sardou's Nos Intimes and was prepared by Saville Kent and Bolton Lane, otherwise Clement Scott and E. C. Stephenson. It was in one of these revivals of Peril that Beerbohm Tree made, as Sir Woodhouse Knatch, one of the big hits as a character actor. In the Garrick revival Violet Vanbrugh (Mrs. Arthur Bourchier) will be the Lady Ormonde, a character so often played by Mrs. Langtry.

Sir Henry Irving, who was looking in excellent health at Tree's professional matinee of Herod at Her Majesty's, has just started off for a little rest in order to quietly study the aforesaid character of Coriolanus before beginning another short provincial tour, opening at Belfast on Feb. 4. As to Coriolanus, both Lewis Waller and F. E. Benson have still their respective eyes upon it. Benson will start first, Waller, however, and his partner, William Moirison, officially inform me that they will not require any other play besides Henry the Fifth for a long while to come, either at the Lyceum or when they go touring.

Another play under notice to quit is Mrs. Craigie's comedy, The Wisdom of the Wise. George Alexander will withdraw this much discussed play from the St. James in the course of the next week or two in order to make room for Haddon Chambers' new play, which will ("by kind permission" of Estelle Burney, who owns a play thus named), be entitled The Awakening. Once again Manager Lowfield has changed his mind as to the new play selected for the opening of his New Apollo Theatre, withal. This time he has, I am officially informed, reverted to the second piece he chose—namely, your new American musical mixture, The Belle of Bohemia. Lowfield has made an arrangement to this end with G. W. Lederer, who recently announced that he would produce this piece at the Shaftesbury on or about Jan. 19.

There have been alarms and excursions this week over that Rienzi play, which I told you some weeks ago had been secured by Martin Harvey. Some of us had been led to believe, and consequently stated, that this was by the Reverend Freeman Wills, whose late brother, W. G., some years ago started a play on the same subject for Irving. It turned out, however, that it is the work of a foreign lady of somewhat mature years, and that Paul Berton, a French actor and stage-manager, long resident in London, has been helping in the writing and placing of this piece. On reading of a Rienzi play attributed to Wills and meant for Harvey, Berton, who had been dealing with Harvey, waxed wroth and last night sent epistles to the papers for publishing to-day and to-morrow. Late last night I dug out Harvey on the matter and found that he was acting with perfect straightforwardness and honesty. He told me that he has a play by Freeman Wills, but that the subject of Rienzi, and that is how the matter got mixed up and led to Berton's volcanic outburst. Up to the moment of mailing, however, our island remains unshaken.

There have been nearly thirty productions this week in this metropolis. But do not be alarmed; I do not propose to describe them all to you, even had I seen the whole lot, instead of only negotiating about half that number. Moreover, some few of these are of a minor kind, even with us, and therefore could have no interest for the American playgoer. What is of interest in that great public, however, is that in connection with these new bills we have had some of the best of the American invasion, for what might be called an American invasion, for American artists of both sexes and American songs, gags and scenes of all sorts and conditions have broken out like a rash upon the face of theatrical and music hall London, to say nothing of the provinces. Next week I shall hope to give you a full list of these, but meanwhile I must content myself with naming a few of those clever and versatile American folk now disporting in this city.

Imprimis, there is beautiful Madge Lessing, who, pending her Easter engagement with Tom R. Davis at the Lyric, has made her London debut as the heroine, Beauty, in Arthur Collins' most marvellous pantomime production, The Sleeping Beauty and the Beast, at Drury Lane, which playhouse poor Gus Harris was so fond of styling "the national theatre." The lovely Madge was warmly welcomed by the vast British night audience at old Drury, and she has pronounced success, in spite of the fact that she was heavily handicapped by reason of giving certain ditties of the sort which other Americans had long used upon our native stages. Miss Madge's success is all the more creditable to her when one comes to consider that old Drury is a very enormous house for any player so refined and dainty as she. Pantomimes, especially those so overlaid with spectacular displays as this one, afford but little scope for histrionic display, as even Dan Leno and other big Drury Lane favorites have also found out. When, therefore, your latest exportation of loveliness and lyric ability gets something like a character to play she will, methinks, take the town by storm. But, of course, time will show.

Some of our critics have been stating that Drury Lane's newest principal box, the merry and massive-limbed Elaine Ravensburg, is also a native of the United States. For my own part this is news to me, but I merely mention it in case I may be wrong. Old Drury's latest pantomime, which contains the most beautiful dazzling scenes and effects ever seen on any stage on this planet, whatever may have taken place anywhere else, did not finish on Boxing night until nearly half an hour after midnight, and then the harlequinade, as in most pantomime houses this week, had to be abandoned. I don't know that I need further describe this gorgeous production of Arthur Collins'. I may add, however, that it contains one full-grown example of flagrant bad taste in certain scenes wherein the French Republic is very foolishly and needlessly satirized. When I look in again, as I hope to do to-night, I shall expect to find that most, if not all, of this ridiculous episode has been removed, and it has not I shall begin to think that the said Collins is beginning to get a bit "up the pole," as the poet says.

Among other Americans are Phyllis Rankin, who has just succeeded, and succeeded successfully, Ada Reeve in the character of Lady Holroyd in Floradora at the aforesaid Lyric; Tramp W. E. Ritchie, who is nightly causing roars of laughter in The Rakes in the Wood at Brixton; Rose Esau Davis and the quartet known as the Half-call Americans; I understand, are in Cinderella at Whitechapel Pavillion; Frank Backus in The Pearl of the East at the West London, up in the Edgeware; Groll and Grey, in Dick Whittington, at Notting Hill; the Brothers Davis, in Little Red Riding Hood at the Grand Fulham-Thames; G'Connor and Brady, in Sinbad the Sailor, at Terriss'; Rotherhithe; the lovely Lil Hawthorne, principal boy in Puss in Boots at the Shaftesbury; Chapman, and Alexander, a humorist, who is a bit of an American and who advertises herself as "the most stunning woman on the stage," as Robinson Crusoe at the newly opened Grand, Islington.

Thanks to these American, or quasi-American, artists our pantomime stage, like our music hall ditto, is absolutely inundated with comic carols and other fearsome compounds of American manufacture. Seeing, however, that most of these ditties and gags are of an effective nature the London audiences receive the same with rapture. In several pantomimes, especially at the aforesaid Shaftesbury and Islington theatres, certain low comedians who are British born have dropped in some screening parodies of these comic ditties, which the American music hall turns out with such astonishing profusion, all of which, of course, only adds to the general enjoyment.

Before quitting pantomime subjects I may tell you that I have been seeing two or three per day and that they are mostly of the same go-as-you-please order that now prevails. Also of the kind that the poet Dryden would doubtless describe, if he were around to-day, which he isn't, as "everything by turns and mostly long." I may also mention that, perhaps because pantomimes are, or should be, primarily intended for child players, our managements have mostly thought it to do away with the harlequinade at matinees, which is the time when youngsters are present. Moreover, they permit certain of their low comedy merchants to make remarks that they should not be permitted to make in any public performance. As poor Southern used to say as Lord Dundreary, "There are some things no fellow can understand." As far as I am concerned this is one of them. An idea, however, has just struck me, which is this, that, after all, perhaps, an extensive display of feminine physical charms and a bluntness of jest and anecdote may be intended to console those bachelors who at this season of the year may be called upon to take the youngsters to the pantomimes.

Touching the New Grand, Islington, I should perhaps mention that directly it opened on Boxing Day, after being three times burned down, it at once started off to set itself on fire again. Thanks to the inexplicable blitheringness of some flyman a gas batten was used instead of an electric batten and at once set fire to a lot of new scenery. The house at that moment contained over three thousand players, and but for the promptitude of Manager Oswald Brand, Arthur Geoffrey Thorne (who is really Charles Townsend, local registrar of births, marriages and deaths) and especially of W. Giddon, musical conductor, who struck up "God Save the Queen," and made everybody get up and sing it, not only would this new and beautiful theatre have been razed to the ground, but a terrible loss of life might have resulted. There was also a narrow escape from a similar disaster yesterday at the Metropolitan, Chamberwell, where a most charming children's pantomime of Cinderella is being played. A lady in the audience was by some foolishness or other served with a scalding hot cup of tea, instead of the lukewarm kind usually administered by our theatre attendants. The lady spilled some of this fiery, untamed mixture on her hand, whereupon she shrieked violently. This caused some unmitigated awe to raise the cry of "Fire!" and a panic almost ensued.

By way of winding up my present remarks on our principal Christmas bills I may here state that Arthur Bourchier has produced at the Garrick a couple of charming children's plays, respectively entitled Shockheaded Peter and The Man Who Stole the Castle. Shockheaded Peter is, as you may guess, an adaptation of the old German legend. The name part is very drolly played by George Grosvenor, Jr., whose recent production, The Gay Pretenders, finishes at the Globe to-night. The newly revised Alice in Wonderland is still at the Vaudeville, with Elaine Terriss as Alice and Seymour Hicks (just recovered from peritonitis) as the Mad Hatter. At the aforesaid Metropolitan the children's play, Cinderella, will next week only be played at matinees, as the theatre will be required at nights for the exploitation of that unclean play, Zaza. There's a contrast for you!

Many important ladies and gentlemen of the stage turned up to support your sweet citizenship, Fay Davis, when she took the chair at the Players' annual Christmas dinner at the Hotel Cecil last Sunday evening. The fascinating Fay, in the course of a delightful speech, referred most touchingly to the kindness she had received from every English manager and artist with whom she had been associated, and she presented to give her a hand and also to assist in singing, reciting and so forth were Marguerite Corville, Isabel Jay, Richard Carle, James E. Sullivan and Cissy Fitzgerald with wink.

Before leaving American subjects for the nonce I have to state that a few hours after I mailed you last week Manager G. W. Lederer suddenly altered his mind about ending the run of The Casino Girl last Saturday, and resolved to keep it on at the Shaftesbury until he produces The Belle of Bohemia, on or about Jan. 19.

In conclusion I have to report that Lewis Waller and William Moirison have just produced at the Lyceum with striking success that wonderful chronicle play, Henry V., as written by one William Shakespeare. Owing to the heavy rush of the week I must ask you to kindly permit me to leave mentioning the full details of this fine production until my next epistle. Among these "Charles" a new little Christmas play is a very dainty playlet based somewhat upon his longer musical drama, The Land of Nod. It is a dream piece and ends with a rollicking shadow pantomime, wherein "Chivvy" as a waiter is seen endeavoring to explain and to excuse himself to one of the finest GAWAIN.

PARIS.

Mark Barkany's Scam—New Odéon Farce a Bit—Rescuing of the Français.

(Special Correspondence of The Mirror.)

PARIS, Dec. 22.

The Théâtre Marigny was the scene for large crowds during the recent ten days' engagement of Mark Barkany, the Hungarian actress. Artistically as well as epically, Barkany's season was a success. The critics, strange to say, have not been backward in acclaiming the actress's talents, having been practically a unit in their encomiums. Magda was the role in which she was best liked, though her work in Mary Stuart and Faust was also fine. Unquestionably she possesses much talent, is extremely versatile and has a thorough understanding of her art. But I need not dwell at length upon her performances, that were reviewed for New Yorkers in 1892, when Franklin Barkany appeared at the Irving Place Theatre. You know, of course, that she is to make her reappearance in New York in February. After five weeks there she will go to Belgium, then to London, and then back to Paris to open a return engagement in May. She is sure to be welcomed.

A capital farce by Alexandre Bisson and Berr de Turrique has been produced at the Odéon with such success that I dare say you will be seeing it in English before long. Chateau Historique is its title, after the old mansion where the scenes are laid. The chateau was once the home of Jean Jacques Rousseau. Some time later one Paul Chavin, an erotic novelist, became the tenant, vacating suddenly to elope with the wife of a ship captain. The chateau then was purchased by a parvenu named Columbin, who had amassed wealth by the manufacture of a patent button. There are still many relics of Rousseau about the place, and the button man, proud of his possession, turns it into a sort of museum, free to the public. This is a sufficiently ludicrous setting for the droll plot.

Columbin has two daughters, Marguerite and Genevieve. Marguerite is a worshiper of the erotic Chavin, rather than of the more famous philosopher, and is so fervent in her adoration that her husband, Randonin, a worthy man, fears that the author of the passionate novels will supersede him in Marguerite's affections. To cure her he prevails upon his friend Barrois to personate Chavin and make himself so disagreeable that Marguerite will be disgusted. The scheme works well until Barrois falls in love with Genevieve. His endeavors to be rude to Marguerite and gallant to Genevieve bring about many amusing scenes. Marguerite eventually discovers her husband's ruse, though she realizes her silliness. However, she gives Randonin a Roland for his Oliver—or, rather, an Oliver for his Oliver—by producing another Chavin in the person of her brother Lodovic, suddenly returned after ten years abroad. So

AGNES ARDECK.



From photo by Rockwood, N. Y.

Agnes Ardeck has scored an artistic success as Nell Gwynne in Mistress Nell (special company), playing the version used here by Henrietta Crossman, and her performance has been said to be both brilliant and dramatically excellent. The press has been enthusiastic about her work wherever the company has been seen, and her youth, grace, and vivacity make her an ideal Nell. The portrait reproduced above shows Miss Ardeck as Nell Gwynne, the disguise that she assumes in the third act of Mistress Nell. Miss Ardeck was entertained after the performance at Troy, N. Y., on Jan. 10, by the News Writers' Association of that city, and also received from the association an immense bouquet of roses.

changed is he that the family do not recognize him. Marguerite makes love to the supposed Chavin, causing her husband to grow wildly jealous. Then the son captain, hearing of Chavin's arrival, comes to challenge him for stealing his wife. He finds two Chavins and doesn't know which to shoot. In the end all is set right. Altogether this is as jolly a farce as we've had in many moons, and it's decent, too, which is uncommon. The lines are bright and the characters well contrasted. Of the actors Henry Mayer takes first honors as Barrois, Mile. Sorel, reappearing after a long illness, is a close second as Marguerite. Mile. Garrick, a debutante, scores as Genevieve, and Albert Lambert is funny as the button man. Chateau Historique is the first real success of the season.

Of Henry Kishmacker's drama, La Bessure, produced at the Athénée, little need be said, since its failure was such that it was taken off after a dozen performances. M. Kishmacker, undoubtedly a thoughtful man, has erred once more, as he did in Marthe, in philosophizing too much. La Bessure is a ponderous, talky work with little action and much gloom. The husband in the case is prone to intrigues and the knowledge of his conduct is killing his wife, who is a sufferer from heart trouble. At last she pours out her woes to a woman she thinks her friend, but who happens to be the partner in her husband's latest *liaison*. The woman is touched and writes farewell to her lover. He comes for a last parting and the temptation is too strong for both. The wife has followed her husband and through the window sees him in the arms of her supposed friend, and the shock causes her death. It is a pity that an able dramatist had not the writing of this strong study, for the idea is finely conceived and should have made a good play. But it is too late now. La Tête de Limotte will be the next bill at the Athénée.

One of Leon Gaudilliot's earlier plays, Le Sous-Prefet de Chateau-Buzard, has been revived at the Delaunay. The author has done better work since, but this farce is not without merit, and may run for a while, since it is acted excellently.

All is excitement about the rebuilt Théâtre Français, that is to be opened on December 29. The occasion will be a gala one. Great persons, from President Loubet and the King of Belgium down, will be there. Jean Richepin has written a poem, and Miles, Barrot and Baratta will recite. The bill may be Patrie, though a change is likely. As to the theatre itself it is practically the same as before in construction. Some few improvements, including an elevator, for the comfort of audiences have been made, but there are room for many more. Every one will be glad to see the Français company, that has not prospered in its wanderings, come to its own again.

At Antoine's Theatre a comical and risqué farce, L'Article 330, by Georges Condeline, has made a hit.

One of the plays that the Comédie Française will do shortly is La Cavalière by Jacques Richepin, son of Jean Richepin.

The Vaudeville management has wisely decided that Sylvie, ou, la Curieuse d'Amour, will not do, so Madame Sans Gêne will be the bill until Jan. 5, when Le Bon Juge will have its premiere.

Jane Hading has gone on a trip to Cairo.

Dec. 28.

Pierre Decourcelle's latest effort, L'Autre France, has been put forward at the Ambigu. Five acts and five hours of gorgeous glittering spectacle, eight sets of fine scenery, a capital cast of principals, and a legion of supernumeraries are employed in the presentation of a complicated, plotless play, that fell far short of the expectations aroused. Decourcelle took his story from a novel by Hugues Le Roux, but changed it considerably. The "other France" is Algeria, and the scenes are laid in 1871, when the Arabs rose in revolt. The impetuous plot turns upon the love of Corona Mactari, daughter of the French mayor of Kavin-Rouge and Captain la Vendome, of the French army. Corona is also loved by Belkassam, a leader of the Arabs, who makes her war for the purpose of winning the girl. There is fighting through the play, and excitement galore, but it is all exaggerated and theatrical. At the last the French army in a little village is besieged by the Arabs, under Belkassam. They are in sore straits, and Belkassam will only relieve the siege if Corona is delivered to him. To bring on a happy ending reinforcements arrive just in time, the Arabs are defeated, Belkassam is killed, and Corona and the Captain are united. There are a mass of other incidents, including the story of a young Arab girl seduced by a French officer, and killed by her father, that the honor of the family may be avenged. If anything can make L'Autre France go, it will be its splendid mounting and its bombastic patriotism, that gives the gods of the Ambigu a rich opportunity to yell their lungs out. The acting is as good as could be expected, the most prominent in the cast being Henry Krauss and Lucy Gerard—the latter having the best drawn character in the play.

The Bouffes Parisiens has a capital new bill in Fradet's and Lambert's operetta, Le Roi Dagobert, that is lively and musical and seems to have made a decided success.

Three revivals have helped to make things lively of late. The Paris Saint-Martin has followed L'Assommoir with The Three Musketeers, and the stirring play is going splendidly. Louis Gauthier plays D'Artagnan forcefully, and Maillide Deschamps is an excellent Millaud. The

other roles are in capable keeping. Jean Cognat is in the cast.

Kleinschmidt's deplorable La Bessure has passed away at the Alhambra. Tête de Linotte, by Theodore Barriere and Edmond Godelet, has succeeded it. This pleasing comedy was a hit at the Vanderbilt in 1882, and has repeated its success. It inclines to farce, is constantly funny, and not so risqué as some later farces. Maria Legault, who originated the leading part, again handles it delightfully. The performance shines the more, as the other parts, though in competent hands, are not brilliantly acted.

The Comedie Française celebrated the 261st anniversary of Racine's birth, Dec. 24, with a special performance of Andromaque.

Antoine has returned from a trip to the Riviera and is again acting at his theatre.

The retirement of M. Worms from the Comedie Française will occur January 23, when he will appear in scenes from Hernani, L'Ancien des Femmes, and other plays.

The reopening of the Theatre Français will occur to-morrow night. It will be a memorable occasion.

T. S. R.

DEATH OF KATE DAVIS.

Kate Davis, the well-known singer and actress, died at the Providence Hospital, in Washington, D. C., early in the morning of Jan. 12. Miss Davis was thirty-eight years of age and her passing put an end to a long period of suffering with a malady from which there was no hope of release. In December, 1899, she had a stroke of paralysis that forced her to retire permanently from the stage, and on last Thursday a second stroke resulted almost immediately in death.

Miss Davis was born in Boston, Mass., and after receiving a very complete education at the Ipswich Seminary she became a student in the Boston School of Oratory. After finishing her course there she appeared for some time as a public reader, taking the place of Georgia Cayvan, who had then just quit the platform for the stage. Through the influence of Eliza Ober Miss Davis decided also to enter the dramatic profession, and she began her career as an actress in one of Miss Ober's companies. At a benefit performance in Boston her work was much admired by William Hanlon, who immediately engaged her to play the title role in Fanny Hill. In that role she appeared for two years.

In her early girlhood Miss Davis showed marked musical ability. She possessed a sweet and powerful contralto voice, which was developed under the guidance of the best music masters in Boston. Her stage career was divided between light opera and the drama, and she was more than ordinarily successful in both. She sang for one season with the Boston Idealists, when that famous organization was young; she was the leading woman for one season in the company of the late Dan Maginnis, and she made a brilliant success as Violet Hughes in A Tin Soldier. Next she made a hit in the leading role in One of the Four Hundred, and followed that with a capital impersonation of the Spanish mother in Miss Helyett, supporting Mrs. Leslie Carter. During the latter years of her career Miss Davis was a member of the Manola-Mason Opera company at the Tremont Theatre, Boston, The Rainmakers company, and she acted and sang successfully in vaudeville both in this country and in England.

As a character actress Miss Davis gained an enviable place on the American stage, and it was not often that she lacked an engagement in work of that kind. But her talents and education fitted her for the classic drama, and it was always her regret that her opportunities did not lie in that direction. Upon one occasion, however, she played a Shakespearean role. When, some years ago, the Professional Woman's League presented As You Like It, Miss Davis appeared as Touchstone. It is said that she was the only woman who ever impersonated that character. Her success in it was complete.

Last season Miss Davis was engaged to play an important role in A Chinese Romance and was to open with the company early in December, 1899, at the Lafayette Square Opera House, in Washington. On the opening night she did not appear at the theatre. A messenger was sent to her hotel in search of her, and she was found lying helpless in her room, having been suddenly stricken with paralysis. The Actors' Fund immediately took the case in hand and until the day of her death provided her with every possible comfort.

The funeral services were held yesterday (Monday) and the interment was made in Mount Olivet Cemetery, Washington, according to the direction of the officers of the Fund. Miss Davis was a life member of the Professional Woman's League. She leaves a sister, who is a resident of Chicago, and an aged aunt, who lives in this city.

OBITUARY.

Charles Darwin Bartholomew, husband of Louisa Bradley, of the Castle Square Theatre Stock company, died in Boston, Mass., on Jan. 7, of typhoid fever. Mr. Bartholomew was a member of the Second Massachusetts Regiment during the Spanish American war, and his illness was the result of exposure and privations suffered during his period of service. During the last weeks of Mr. Bartholomew's illness Miss Bradley did not appear with the company, but devoted herself entirely to the care of her husband, and was with him when he passed away.

Edward D. Tyler died at Phoenix, Ariz., on Jan. 10, of consumption, aged thirty-two years. His professional debut was made in San Francisco about seven years ago. He had played with William H. Crane and other stars and later became associated with George W. Lederer, in whose productions he played leading juvenile roles here and in London. He was a capable actor, singer and dancer. A widow and son survive. The remains will be brought to this city for interment.

Frank W. Conant died on Jan. 5 at Los Angeles, Cal., of consumption. Born in Ohio on Nov. 14, 1865, he went to Los Angeles in 1881, becoming treasurer of the Los Angeles Theatre, under management of H. C. Wyatt. Subsequently he was associated with the management of Robin Hood and Shore Acres on tour. Failing health caused him to return to Los Angeles about six months ago, and for a time he acted as treasurer at the Burbank Theatre there.

Max Fields, a brother of Lou Fields, of Weber and Fields, died in Denver on Tuesday morning last, of lung trouble. Mr. Fields was stricken two years ago and since his first illness has lived in the West. He was manager of the road company owned by Weber and Fields and made an excellent reputation as a business man. He is survived by a wife and three children. The funeral took place on Friday last in this city.

W. R. Fowler, father of Walter Fowler, died on Jan. 6 at Greenville, Pa. The funeral was held on Jan. 8. Walter Fowler received intelligence of his father's serious illness at Worcester, Mass., on Jan. 2 and, hastening to his home, reached his father before the end. He rejoined his company, playing The Great White Diamond, in Philadelphia after the funeral.

John Martin, senior manager of Rand's Opera House, Troy, N. Y., was stricken with paralysis Jan. 7 and died Jan. 9. He was a man of sterling qualities and a large circle of friends mourn his death. The theatre will continue with W. H. Halligan, the junior partner, as manager.

Honorable Mrs. Morrison, an actress who has appeared in small roles at the Lyceum Theatre, died at her home in this city, on Jan. 10, of pneumonia. She was the wife of Frank Goss, now on the road with one of the Frohman companies.

Joseph B. Higgar, father of Laura Higgar, died at Wilmington, Del., on Dec. 26, of hemorrhage of the lungs, aged sixty-four years. The remains were buried at Delaware City on Dec. 28.

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 Auburn 19, Syracuse 21-22, Rochester 24-26, Jer-
 sey City, N. J., 28-Feb. 2

[illegible]

TELEGRAPHIC NEWS

Strong Artistic Impression—Bar's Brief
Chicago, Jan. 14.

Chicago, Jan. 14.

With Richard Mansfield and E. H. Southern now with us and Nathan Bernhardt, M. Coquelin and John Drew in immediate prospect, we are in a pretty well in the amusement line and are somewhat considered for the approaching departure of the Rogers Brothers and the loss of Lost River. Mr. Southern's hand has been well received at Powers', the one discordant note being the criticism of a Chicago University professor, who told his students that the actor appeared like "a confectionist." Mr. Southern answered in a few well-chosen words and the incident was closed. He called the professor "an electionist," which parallels the "confectionist" smile. Mr. Southern will be followed at Powers' by John Drew in Richard Carvel in which company, by the way, is Isidore Rush's accomplished daughter.

Richard Mansfield was welcomed by a magnificent audience at the Grand Opera House to-night and his splendid production of King Henry V was heartily approved.

Our esteemed fellow townsman, S. E. Gross, who claimed that Rostand stole Cyrano from him, may conclude to try to deprive Chicago of the opportunity of witnessing Coquelin as Cyrano.

The Sign of the Cross followed Lost River for one week at McVicker's last night, and Elmer & Hill's revival of Hanlon's Le Voyage en Suisse comes next Sunday to be in turn succeeded at the popular Litt house by Shendadoh.

This is the last week of the Rogers Brothers at the Illinois. After the two weeks of Bernhardt-Coquelin, the first of which will be devoted to L'Aiglon, the Illinois will go in for music and present Alice Neilson, Jerome Sykes, Francis Wilson and San Toy in more or less rapid succession.

The annual ladies' dinner of the Forty Club will be given in the mahogany room of the Wellington on Jan. 23.

The Dearborn stars followed Sowing the Wind yesterday with Why Smith Left Home, and next week will give Cyrano de Bergerac, with James Wilson as Cyrano and pretty Grace Heals as Roxane.

At the Studebaker this evening Erminie was followed by a revival of Romeo and Juliet by the St. Louis branch of the Castle Square Company. The Chimes of Normandy next week.

The soloist of the Thomas concerts at the Auditorium this week will be Ossip Gabrilowitch.

Arizona's engagement closed at the Grand Opera House last night and there were two changes in the cast. J. W. Cope succeeded Theodore Roberts as the ranchman and Mary Barney succeeded Jane Kennard.

A Young Wife is at the Alhambra this week, which may possibly explain the fact that Where is Cobb is over at the Academy of Music and Why Smith Left Home at the Dearborn.

Brooke's Chicago Marine Band gave a popular concert at the Grand Opera House yesterday afternoon. Henrietta Crossman, by the way, is soon to appear at that house in Mistress Nell.

Managers Macoy and Simpson have cut the Academy of Music prices to regulation 10, 20, 30 in order to be in line with the other stair circuit popular houses.

Col. Hopkins' stock is giving Carmen for the first time this week. Next Sunday Melbourne MacDowell will begin a series of Sardou revivals with the company.

The remains of Belle Bartlett, niece of Jessie Bartlett-Davis, and who died recently in Denver, were buried from the Davis home here last Tuesday. The Bostonians and other friends sent many beautiful floral offerings, and the interment was at Oakwood Cemetery.

At the Great Northern this week Williams and Walker are presenting Sons of Ham. They will be followed next Sunday by Havelly's Mastodon Minstrels, headed by George Wilson.

Fabio Romani followed Caught in the Web over at the Criterion this week, and Jule Walters holds the boards at the Bijou in Side Tracked.

The Bernhardt-Coquelin prices at the Illinois will be from \$1.50 to \$4.—"prohibitive odds" for some investors.

Walter Fessler's new scenic melodrama, The Great White Diamond, comes to the Alhambra next week.

Charlie Gardner ("Karl") the German comedian, is rehearsing the part originally written for him in Lincoln J. Carter's The Eleventh Hour.

B. W. Copeland, of A Husband on Salary, sends me the programme of a Japanese war drama presented by Japanese actors at the Theatre Royal, Vancouver, B. C. In the cast are Goro (probably the heavy man or the property man); Jube (no doubt the "leading jube"); Kikuzo (the leading lady), and Ikejake (the manager).

My friend, Sam Davis, editor of the Carson City Appeal, who has heard me referred to as "the sourette's friend," writes: "I have always been the friend myself of this much-abused and downtrodden branch of the dramatic profession and am glad to learn that I have a co-worker in the broad field of philanthropy. If we but had the means, could we not make the life of these unfortunate people one continued Honolulu sunset? I really know that we could. If fortune should ever smile broadly upon us, we might build a Home for Retired Sourettes (no matter how you spell it), and by giving our wives the responsible positions of matrons in the institutions, always provide these young ladies with the most proper and responsible kind of care. I have not yet consulted my wife on this proposition, but will later."

But I will not. "BITE" HALL.

BOSTON.

New Plays and Old—The Talk of the Week—Stock Stars.

(Special to The Mirror.)

Boston, Jan. 14.

The most important change of the week brings Maude Adams to the Hollis with the production of L'Aiglon in English. The engagement is for only a fortnight.

Way Down East opens a long engagement at the Tremont to-night. Phoebe Davies and

Lila Hugh Woods are still in their original characters.

With some too long announcement in advance, Charles E. Blaney and Madeline Merli's The Mormon Wife opened a week's engagement at the Boston with a good company including W. A. Whitecut, Grace Huntington, J. K. Hutchinson, Olive White, Thomas McLarney and Rolinda Bainbridge.

Al. W. Martin's Uncle Tom's Cabin opened a week at the Grand Opera House to-night. Kind regards to Tom Henry. Milt G. Barlow was the Uncle Tom and recalled the days of his minstrel successes. By the way, F. Hopkinson Smith, the novelist, treated Mr. Martin to quite a bit of free advertising by denouncing the novel for the harm it had done in presenting a distorted view of the South. That started discussion on the other side and then—well, Mr. Martin will go away from Boston with a substantial addition to his bank account.

Paul Kanvar was put on at the Castle Square to-night for a run with additions to the auxiliary force of the stock. The production was one of the best that this play has ever had. John Craig played the title-role, returning to Boston after a brief vacation. Lillian Lawrence was superb as Diane and easily took the honors.

Oliver Powd Byron opened a week's starring engagement at the Bowdoin Square, and appeared in Across the Continent in his old character of Joe Ferris. He had the support of the stock. N. S. Wood will play a starring engagement next week in Jack Harkaway.

Kellar opened at the Park to-night before a large audience. This is the first time that he has ever appeared in this house, and as he had not played in Boston for two seasons his welcome was all the more enthusiastic.

San Toy remains at the Museum. James T. Powers and Minnie Ashley have scored hits, with George K. Fortescue and Helen Royton in the running.

Maladi and the Musketeer still keep on at the Columbia. Merri Osborne has scored new successes by her vivacity and charm and Eddie Foy is funnier than usual as Richelieu. Among the specialties those of Tom Browne, Mlle. Proto and Carina stand out prominently.

Ben Hur continues at the Colonial. Forgiveness was the play offered at the Grand to-night by the stock, with Severin de Deyn in the part played so long ago by Frederick Bryton. Northern Lights will follow.

While other cities had theatres affected by the grip last week, Boston was exceedingly fortunate. In one or two cases individuals were out of the bill for a performance, but in no case was the absence sufficient to close a house.

Ella Hugh Wood has been invited to visit Mary E. Wilkins, the novelist, as a result of her realistic New England character work in "Way Down East."

Ethel Henry recited "Le Voyage de Noce" at the meeting of L'Alliance Francaise at the Tuileries last week.

Juliet Corden made a pronounced success as soloist with the Boston Symphony Orchestra at its concert at Cambridge last week.

All the companies playing the Belle of Bohemia sailed for Liverpool on the Bohemian and among those who were on the passenger list were James L. Lederer, Harry K. Smith, Sylvia Thorne, Marie Dainton, Trisxie Friganza, Jessie Banks, Irene Bentley, Agnes Clarke, Anna Langhlin, Lou Middleton, D. L. Don, John Hyams, James Furey, Sol Solomon and Fred J. Titus. Concerning this departure I wrote for the Transcript a paragraph containing the words "masculine admirers" and my friend the compositor set it up "nauseating advisers." Thanks to these guardian angels of all the writers, the proof-readers, my feelings were spared laceration.

James Gilbert has been ill for some time, but he has recovered sufficiently to begin coaching for the coming performances at Harvard.

No new marriages have taken place at the Columbia for at least a fortnight. The last bride—or one of the last brides—has not heard a word from her husband since he started for the home of his parents to placate his father.

R. A. Barnett is putting the finishing touches to a new opera called The Golf Girl.

Mrs. Erving Winslow gave a reading of L'Aiglon last week before a society audience.

Norman Selby (Kid McCoy) and his divorced wife, Julia McCoy, were remarried here last Tuesday.

Poor Walter Jones! After the haven of the bankruptcy court had been neared, he had the rebuff of an unfeeling judge who declared that he had not lived here for the six months necessary to establish jurisdiction. Pressure was brought to bear by the Penn Printing and Publishing Company so Judge Lowell annulled the adjudication. Meantime, Mr. Jones was not in court and a physician's certificate stated that the comedian was suffering from influenza, which was, however, not so severe but that he was able to go to New York.

Edward Clarke Cabot, the architect, who died at his home at Brookline, Jan. 5, was the man who designed the Boston Theatre in co-operation with R. Elliott Cabot. He retired from business several years ago and was eighty-one years old at the time of his death.

The recent sale of Hotel Waterston, at the West End, was a real estate transaction that interested many professionals. Mrs. Moffett has been one of the best-known landladies in Boston, and hosts of actors boarded there while playing in Boston. W. D. Howells, J. A. Herne, and many more gave the house a quaintness and popularity. Just across the street was the little old boarding house of Miss Fisher, which was the home of William Warren for so many years.

Adah Richmond has been non-suited in the Superior Court in her suit for dower rights against the estate of the late John Stetson, Jr., whose widow she claims to be. This is done by consent of her counsel and a new suit will be brought in the Federal Court, where the jury will not be exclusively from Boston.

JAY BENTON.

ST. LOUIS.

James A. Herne and Other Attractions—New Policy Successful at the Imperial—Notes.

(Special to The Mirror.)

St. Louis, Jan. 14.

Richard Mansfield did a big business with King Henry V at the Olympic. It was the most elaborate production ever seen here. This evening James A. Herne presented Sag Harbor to a good house. In Mr. Herne's support are: Forrest Robinson, Frank Dean, William T. Hodge, Frank Monroe, John Garrick, Walter Crane, T. Henry Burke, Robert Gilleg, Marion Everett, Mrs. Sol Smith, Edyth Skerrett, Florence Horsfall, Julie Herne and Chrysalis Herne. Lost River Jan. 21.

Madame Butterfly and Naughty Anthony did well at the Century. Valerie Bergere por-

trayed the Cho-Cho San, in an admirable manner. Sunday evening The Girl From Maxim's made her second appearance at the Century. Hattie Williams is playing the girl this season. Next Sunday, Barbara Freitchie.

The Castle Square Opera company did not do a very big business with Der Freischuetz at Music Hall. The mechanical effects in this great production were even better than last season. Maude Lillian Berri, Adelaide Norwood, Gertrude Kenyon, Barron Berthard, and Miro Delamotta did splendid work. This week Rob Roy is the bill with the following cast: Rob Roy MacGregor, William Frouette, Janet, Maude Lillian Berri, Prince Charles, Edward Stuart, Reginald Roberts, Flora MacDonald, Frances Graham, Dugald MacWhieble, Frank Moulton, Lochiel, Francis J. Boyle, Captain Ralph Sheridan, Gertrude Quinlan, Sandy MacSherry, Arthur Wooley, Tammas MacSorlie, W. H. Brown, Lieutenant Cornwallis, Rita Harrington, Nelly, Cora Spicer.

Manager Garen was much pleased with the first week's business at the Imperial under the new change of policy. The combinations are evidently what the Imperial patrons want, as there were good houses all week. Mr. Garen is giving a matinee every day and this new feature seems popular. There has been much improvement in the interior of the house in the way of painting and decorating. An entirely new force of ushers appeared Sunday in pretty new uniforms. Mr. Garen is giving the greater portion of his time to the Imperial for the present and his good work is already being felt. With the management of three houses and his big annual benefit on hand, Mr. Garen is about the busiest man in town. The Sunday afternoon offering was A Trip to Coontown, featuring Bob Cole and Billy Johnson. Specialists are introduced by the Coontown Sextette, Carter and Hillman, Murphy and Slater, Rostus and Banks, Lloyd G. Gibbs and Edna Alexander. A Hindoo Hoodoo underlined.

Shore Acres did not do as well as it deserved at the Grand. The company presenting it was very capable in every respect. The Grand's attraction this week is Charles Dickson in Mistakes Will Happen. In his support are: David Conger, Harry McKee Webster, William Webb, Carter B. Weaver, Alma Whitsell, Nell McEwen, Carolyn Maxwell, and Lotie Hyde. A Trip to Chintown will follow.

Alice Collisson, a clever character actress, has organized a company here to play The Green-Eyed Monster in the smaller cities through the State. Miss Collisson is the proprietor, and she will also play the character part. Alfred Rowland is manager; Frank Downes, advance agent; Frank Hamilton, stage-manager; Marie Van Tassel is leading woman; Alfred Britton, a St. Louis boy, who has been connected with the Imperial Stock companies for three seasons, is leading man. Others are: Den Wilkes, Harry Powell, Leslie King, Margaret Maler, and Helen Tree. The company left here this morning for Washington, Mo., where they open to-night.

Selma Herman was well received in A Young Wife at Havlin's. This week, Reaping the Whirlwind, with Joseph Greene, Frank E. Janison, H. E. Zahner, Henry Stockbridge, William D. Stone, John L. Taylor, George M. Torrence, Emerin Campbell, Julia Aiken and Fannie McIntyre in the cast. King of the Opium Ring Jan. 29. J. A. NORTON.

PHILADELPHIA.

The Round of Announcements—Bookings Shifted at Chestnut Street Opera House.

(Special to The Mirror.)

PHILADELPHIA, Jan. 14.

Olga Nethersole, who was compelled to close the Broad Street Theatre last Thursday, owing to illness, is announced to reappear to-night in Sapho. William Gillette Jan. 28.

Foxy Quiller opened to-night at the Chestnut Street Theatre.

By a changing of dates, so as to bring Ada Rehan to the Chestnut Street Opera House before Henrietta Crossman's appearance at the Auditorium, N. C. Goodwin's time has been shifted to later in the season, and Anna Held at short notice opened this evening in Papa's Wife for one week. Ada Rehan comes Jan. 21 for two weeks.

Captain Jinks of the Horse Marines is in its second and last week at the Walnut Street Theatre. The play is a combination of drama, burlesque and farce. It has been fairly well received. Andrew Mack Jan. 21. Arizona Feb. 4.

Creston Clarke, Adelaide Prince, and a strong supporting company are at the Auditorium. Hamlet, The Fool's Revenge, Lady of Lyons, Richard III, and The Bells form their repertoire. This is the only engagement that Creston Clarke will play in the city this season, and his admirers turned out in force to-night. Ward and Vokes Jan. 21. Henrietta Crossman Jan. 28, for two weeks.

An elaborate production of Cleopatra is the bill at the Girard Avenue Theatre, presented by the Durban-Sheeler Stock company. The costumes and scenery are handsome. The cast includes Bertha Creighton as Cleopatra; Emma Madden, Charmion; Ida Glenn, Octavia; Miss Lynn, Iris; Walter Edwards, Antony; Edwin Middleton, Octavius; Asa Lee Willard, Enobarbus. The performance was excellent and pleased a crowded house. The Girl I Left Behind Me Jan. 21.

Forepaugh's Theatre has an excellent card for this week in Zorah. Bertha Warren enacts the title-role as the leading woman, Florence Roberts, is taking two weeks' rest. Business large. Under Sealed Orders Jan. 21.

At the National Theatre, Across the Pacific, with a large company headed by Henry Clay Blaney, drew a crowded house this evening. Man's Enemy Jan. 21. An African King Jan. 28.

The Standard Theatre Stock company are presenting Woman Against Woman, with Charlotte Severson, John Terriss, and Joseph Eagan in the principal roles.

Neil Burgess in The County Fair opened to-night at the Park Theatre. The supporting company includes E. S. Metcalfe, Harry Jackson, Herbert Chesley, Harry Burkhardt, Blanche Rice, and Sue Seymour. The Watch on the Rhine next week. Near the Throne Jan. 28.

A Guilty Mother is at the People's. Across the Pacific Jan. 21.

Dumont's Minstrels at the Eleventh Street Opera House have a pleasing programme. William Henry Rice, specially engaged, appears as Sarah Heartburn, and Hughy Dougherty, who appears as Cook-Clean, in a new Pinster of Paris burlesque. Houses crowded. Philadelphia Lodge, R. P. O. Elks, will give their thirtieth annual benefit Jan. 24 at the Chestnut Street Opera House.

The Pittsburgh Orchestra and Toselli are announced for a concert at the Academy of Music next Sunday. S. FERNBERGER.

WASHINGTON.

Bernhardt-Coquelin—Other Offerings—Selling Picture Decision.

(Special to The Mirror.)

WASHINGTON, Jan. 14.

Lulu Glaser in Sweet Anne Page had a houseful of admirers at the Columbia to-night. Her performance was capital and received much applause. Josie Intropidi, Greta Risley, May Gooch, Daisy King, Marquita Dwight, Helen Davidge, Grace Blake, Alexander Clarke, William H. West, Fred Frear, Gilbert Clayton, Arthur Donaldson, Randolph Curry, Frank Smiley, Osborne Clemson, and Harold Blake gave acceptable support. Louis Mann and Clara Lippman will follow.

Sarah Bernhardt and M. Coquelin opened in L'Aiglon at the New National to-night to a large audience. The distinguished artists were most cordially welcomed. Four performances of L'Aiglon will be given. The remainder of the week will be devoted to La Tosca, Hamlet, Camille, and Cyrano de Bergerac in the order named. The Metropolitan English Grand Opera company next week.

From-Frou is the Lafayette Square Stock company's offering. Percy Haswell in the title-role gave a delightful performance. Eugene Ormonde as Sartorius and John T. Sullivan as De Valreus gave striking portrayals, and the others of the company were suitably cast.

Superba opened at the Academy to a large attendance. The new mechanical tricks and illusions and the clever pantomime work of Robert Rosaire are features. The specialists include the Three Merrills, the Tiller Troupe, Galletti's apes, and Lizzie Wilson. The Convict's Daughter will follow.

The concert by Sousa's Band drew a crowded house to the New National Theatre Sunday night.

Under the direction of M. L. Pinkham, the Portuguese baritone, the Marquis de Souza, will make his first appearance in America in a song recital at the Columbia Theatre Friday afternoon. He will be assisted by Clara Clemens, daughter of Mark Twain, also a first American appearance, and Mary Helen Howe, Marie Schade, and Ellison Van Hoese.

Robert Rogers, of the Lafayette Square Stock company, will give a reading for the blind in the reading room of the Library of Congress, Jan. 22.

The second concert of the Washington Philharmonic Orchestra at the Columbia Theatre, Feb. 3, will have the assistance and co-operation of the Elks, out of compliment to Director William H. Sauttemen, who has done many favors for them.

Victor Herbert's Pittsburgh Orchestra will give two concerts at the Columbia Theatre Jan. 23 and Feb. 13. The soloist for the first concert will be Madame Schumann-Heink.

John W. Mitchell has been engaged by Manager Berger as press representative of the Lafayette Square Stock company.

JOHN T. WARD.

CINCINNATI.

Modjeska at the Grand—The New Stock at Robinson's—Other Theatres.

(Special to The Mirror.)

CINCINNATI, Jan. 21.

Madame Modjeska appeared at the Grand to-night, after a long absence, as Constance, in King John, and was warmly welcomed by a large and appreciative audience. One-half of the week will be devoted to King John and the remainder to Macbeth and Mary Stuart. The supporting company is strong, including Odette Tyler, E. D. McLean, Barry Johnstone and Mrs. Vandenhoff. Next week E. H. Southern and Virginia Harned. William Gillette in Sherlock Holmes drew some large audiences last week; also some that were not large. It is probable that if he had followed N. C. Goodwin's example and consented to appear at regular prices the results would have been more satisfactory.

Last night the Pike company revived Trilby, one of their earliest and greatest successes. Herschell Mayall repeated his splendid performance of Svengali; Lizzie Hudson Collier made a charming Trilby, and John E. Maher was excellent as Little Billy.

Man's Enemy was the offering yesterday at the Walnut and pleased large audiences. Dorothy Rossmore, who is featured, was surrounded by an efficient and well-balanced company.

The Katzenjammer Kids delighted the usual Sunday throngs at Henck's.

The Eleventh Hour is the attraction at the Lyceum and is well-liked by the patrons of that house.

After Saturday's performance at Robinson's the Baldwin-McVillie Stock company disbanded the efforts to transfer it elsewhere having fallen through, and many of the company have already left the city. Pearl Night has joined A Texas Steer and stage-manager Barbour will remain with the new company that H. W. Rosenthal is organizing for the house. Lida Leigh has gone East. The new management expects to reopen the theatre next week with The Wages of Sin, when Lorraine Dixon, who was a member of manager Baldwin's company early in the season, will make her reappearance as leading woman.

H. A. SUTTON.

BALTIMORE.

John Drew at the Academy—Andrew Mack at Ford's—Other Bills.

(Special to The Mirror.)

BALTIMORE, Jan. 14.

Andrew Mack presented The Rebel to a Baltimore audience for the first time at Ford's Grand Opera House this evening. Mr. Mack has become a favorite with our theatre patrons and a large audience greeted him to-night. A very fair company supports him. Mrs. Leslie Carter next week.

John Drew in Richard Carvel is at the Academy of Music. Henry Miller will follow in Richard Savage.

Hearts of Oak is at the Holiday Street Theatre. The play is well staged and is presented by a competent company. It will be followed by An African King.

In Wall Street holds the stage of the Auditorium Music Hall. Kelly and Mason are the stars and are supported by Nellie Beaumont, Lena Merville, Violet Dale, Annie St. Tel, May Fiske, Sherman Wade, Harry Crandall, Albert Froom, Herbert Carter, Sam Goldie and Ida George. The Great Lafayette show will follow.

Sousa's concert on last Friday night at the Music Hall was given to a packed house. HAROLD RULED.

EDMUND BREESE.



From photo by Moore Theatre Studio, New Orleans.

Edmund Breesse won many favorable notices from the press while supporting James O'Neill. "The acting of Mr. Breesse," says one critic, "is a revelation. It does not stop very far short of being great. There is in it a sustained power and reserve force that are attractive." At Danbury in the strong cast of Monte Cristo Mr. Breesse's work has been highly commended. Mr. Breesse resigned from the O'Neill company on Nov. 3, 1900, to accept the position of heavy man at the Castle Square Theatre, Boston, where he at once became a favorite.

ALLENTOWN ACADEMY BURNED.

The Academy of Music, the oldest theatre in Allentown, Pa., was destroyed by fire on the night of Jan. 9. The fire was discovered in the front part of the building very soon after the audience had been dismissed from a performance of Oliver Twist by the Maud Hillman company, and from investigation appears to have been caused by defective electric light wires. The fire spread so rapidly that the building was almost completely destroyed before the flames were under control. The members of the Maud Hillman company were in their dressing rooms when the fire was discovered, but were able to save all their scenery and wardrobes before the flames reached the stage. The Academy, originally known as Music Hall, was built in 1885 by a syndicate under the direction of G. C. Aschbach, who was the manager for three years. It was formally opened by Emma Abbott. The loss is estimated at \$45,000, with \$22,000 insurance. The theatre probably will be rebuilt.

JOHN SLEEPER CLARKE'S ESTATE.

Henry E. Garred, administrator of the estate of the late John Sleeper Clarke, has filed a petition in the Orphans' Court, Philadelphia, that three of the four heirs, Adrienne, Creston and Wilfred Clarke, have agreed to decrease from \$100,000 to \$70,000 the mortgage on the Walnut Street Theatre, Philadelphia. The other heir, Mrs. Asia Morgan, of London, declines to assent or oppose, and a court order has been issued to compel her to show cause why the proposed plan should not be carried out.

SAID TO THE MIRROR.

HENRY HANCOCK: "I beg leave to state that I did not appear in the support of Daniel E. Lindemann at Hurling and Seamon's, week of Dec. 31. I went to the first rehearsal and resigned the same day. The report that I played with Mr. Lindemann is entirely erroneous."

ALICE MAGILL: "I wish to state that I am still playing the soubrette part with Seamon's Side-Tracked, and have been doing so since July 31, contrary to other reports."

HARRY WARD: "Kindly deny the report that the tour of Harry Ward's Minstrels has closed. We are entering auspiciously upon our twenty-fifth week. Business is excellent, and we are preparing for a coast tour as an extension of the present regular season."

QUES.

MYRTLE MAY leaves New York on Sunday, Jan. 29, for Washington, to begin rehearsals.

GUS F. THOMAS, for many years a member of the Hoyt forces, having entirely recovered from his recent serious illness, is back in town.

JOHN PRAET, late business manager with Lost River, underwent a second operation at Bellevue Hospital last week for a tumor in the cheek.

JOHN E. STEVENSON, late dramatic editor of the New York Daily News, was among the injured in a Broadway cable car accident on Jan. 11. Fortunately Mr. Stevenson's injuries were slight.

SARAH BOYD, of Carpenter's Quo Vadis, who has been seriously ill at St. Anthony's Hospital, Terre Haute, Ind., and recovered sufficiently to be able to leave for Chicago, Jan. 3, has suffered a relapse and is now at the home of her sister in a dangerous condition.

UNLAVENED BREAD, that comes to the Savoy Theatre Jan. 28, will have a preliminary opening at Troy Jan. 24.

CHARLES BARTLING has returned to town owing to the closing of At Pine Ridge.

ADDITIONAL holiday greetings have come to THE MINNIE from Bassett Roe, Mrs. Randmann Palmer, and Alys Loveless.

JAMES H. ALLIGER has been a recent victim of the grip, but is now convalescent.

GIFTS were exchanged by the members of The American Gentleman company on Christmas Day, and Manager W. S. Butterfield received from William Bonelli and Rose Stahl a pair of diamond sleeve buttons. On Christmas Day the company broke the record of the Grand Opera House, Grand Rapids, Mich.

THE betrothal of Jane Baker (Dorothy Fayer) and Hale Hamilton, of the James Kiddy company, is announced and the wedding will occur, it is said, in about a year.

G. K. BROWN, of the Chicago stock company, fainted and fell down stairs at Ironton, Ohio, on Jan. 8, and was badly injured.

ROCKWOOD'S FAMOUS PHOTOGRAPHS: Three Dollars per Dozen; Eighteen Dollars for One Hundred. Broadway, 40th St.

JOHN TURTON, leading with Rose Melville at Academy of Music, Jersey City, this week.

THE STOCK COMPANIES.

Some interesting special performances are soon to be given at the Tack Theatre, in Buffalo, by James Neill and the Neill company, whose success in that city has been most marked. The first special performance will be a matinee of A Doll's House. Benjamin Howard will appear as Hamlet at a matinee in the near future, and at another Mr. Neill will be seen as Shylock.

S. Calvin Hellig, manager of the Marquand Grand of Portland, Ore., was a guest of Mr. Neill last week. Mr. Hellig has arranged a combination of theatres in the West that will pool their booking interests. Mr. Hellig made a proposition for Mr. Neill to play his company over the new circuit two months each year. The Neill company will again visit Honolulu next summer.

The Valentine Stock company is having a successful season at St. John, N. R. Romeo and Juliet last week was ably acted. Everett King's Romeo was pronounced original in conception and masterly in enactment. Nora O'Brien was a sincere and charming Juliet. Annie Blanche gave a splendid performance of the Nurse. Charles Hagar was a strikingly good Mercutio. A Gilded Fool divided the week, and in it Walter R. Woodall and Annie Blanche divided honors.

The Alcazar Theatre Stock company, San Francisco, presented Nell Gwynne, Jan. 2, with Florence Roberts in the title role. The play was well mounted and acted and cordially received. Miss Roberts appeared to much advantage as Nell. Lucius Anderson in the thankless part of Jack Churchill did well. Edwin T. Emery played Jack Hart, the actor-manager, with force and distinction. Howard Scott was a capable King Charles. George F. Webster as Joe Haynes made one of the hits of the performance. The other parts were well taken care of by Carlisle Moore, Clarence Montaine, Lorena Atwood, Frank Thompson, Frank Bacon, Milton Stollard, Polly Stockwell and Marie Howe. The play is on for a run.

The greatest comedy hit of their season was made by the Hopkins Stock company at the Grand Opera House, Memphis, Tenn., in their production of Inaug last week. Sam Morris as General Standhope was excellent. Fred Montague showed that he is a good light comedian as Tom Standhope. Joseph O'Meara and Al W. Fremont as Dick and Harry Winters were successful. Frederick Julian as Dr. Harman was grossly funny. Herbert A. W. Ebert and Earle Sterling are also to be commended. Nettie Marshall as Kate Armitage showed comedy talent. Carrie Lamont, Nora Rosa and Nellie Lindroth made much of their roles. Lynwood took the week.

Nellie Lindroth opened with the Hopkins Stock company as Helen Knight in The District Attorney and scored a hit.

Both Newark Stock theatres had good bills last week. At the Columbia, Monte Cristo was well interpreted by Carleton Macy as Edmond Dantes, Charles Hallock as Noirtier, Maude Edna Hall as Mercedes, George Neville, Bert Lytell, Burrell Barabotto and Amy Stone. The New Century had Lady Windemere's Fan. Sylvia Linden took the role of Mrs. Erlynne on short notice, owing to the illness of Una Abel, and played it successfully. Anna Loring, Minnie Monk, John Waldron and Raymond Capp were also prominent.

Sedley Brown has left the Columbia Theatre Stock company, of which he has long been the stage director.

Henry F. Willard has been engaged for the Columbia Theatre Stock company, at Newark, N. J.

The Baldwin-Melville Stock company, at the Grand Opera House in New Orleans, La., continues to enjoy excellent attendance, and all the plays put on are done most satisfactorily. The Ensign is the latest effort of the company and the entire company is agreeably cast. Maude Edell, the new leading woman, opens her engagement this week as Carmen.

Henry Shumer has been engaged for the Baldwin-Melville Stock company.

Jane Kennard has been engaged as leading woman of the American Theatre Stock company in this city, and will open next Monday in A Celebrated Case. Isabelle Evesson and E. L. Snader have resigned from the company. Miss Evesson has signed as leading woman of the stock company at Forepaugh's Theatre, Philadelphia.

Meniffee Johnstone has signed with the American Theatre Stock company as juvenile.

Yolande Bijon has been engaged for the part of Mary in The Ensign with the American Theatre Stock company this week.

On New Year's Day Drew Morton, stage director of the Durban Shedd Stock company, at the Grand Avenue Theatre, Philadelphia, presented Little Gladys Green with a handsome set of china dishes in appreciation of her splendid performance of Little Lord Fauntleroy. Mrs. Morton also presented her with a doll and a box of bonbons. The press of Philadelphia are unanimous in praise of Miss Green's work.

Owing to the sudden illness of Victory Bateman, of the Grand Opera House Stock company, Pittsburgh, last week, Daisy Chapin was called upon to play the part of Mrs. Smith in Why Smith Left Home. She studied the part in five hours and gave a creditable performance.

Clara A. Hatheway has been engaged as ingenue of the Grand Opera House Stock company, Pittsburgh, Pa.

Katherine Gray, who was especially engaged to play Juliet in a production of Romeo and Juliet at the Grand Opera House, Pittsburgh, last week, was suddenly taken ill on Monday and was brought back to New York. Her place was taken, on short notice, by Minnie Radcliffe. Sarah Truxa has been engaged as the leading woman of the stock company and will open next week in Sowing the Wind.

Agnes Maynard has withdrawn from the Pike Stock company, Cincinnati, of which she has been a member since its organization. Emilie Melville will succeed her.

The Alcazar Theatre Stock company, San Francisco, presented for the first time in that city on Jan. 24 David Belasco's Naughty Anthony to excellent business. The prospects are that it will have a prolonged run. Ella Converse scored heavily as Nora. Lucius Henderson appeared to advantage as Anthony. Marie Howe was irresistible as Mrs. Budd. Edwin T. Emery made Jack Chey not dashing and breezy. Howard Scott as Cowley and George F. Webster as Budd made hits. Carlisle Moore, Clarence Montaine, Juliet Crosley, Frank Bacon, Frank Thompson, and Polly Stockwell also did good work.

Belasco and Thall's new San Francisco theatre, the Central, opened its doors Dec. 22 with The Heart of Maryland to capacity. Myron Lettingwell, the stage director, has worked well to present the company in good shape. Substantial hits were made by Howard Hall, Myron Lettingwell, Ernest Howell, Clarence Arper, Charles Archer, Edie Darling, Edie Waldorf, Margaret Marshall, George Nichols, Stanley Ross, and Frank Epperman. Women and Wine will follow.

Severin De Lynn, after an illness of over a month, returned to the Grand Theatre Stock company, Boston, Mass., last week, appearing in the title role of The Unknown, and was enthusiastically greeted. He will continue with the company for the rest of the season.

Will W. Crimmins has relinquished the management of Maloney's Wedding Day and is playing

heavy roles with the Baker Stock company at the Park Theatre, Brooklyn.

Coed Magnus has been engaged for juvenile roles with the Truss Stock company, Halifax, N. S.

When Anne Blanche was rehearsing a lot of snips for the recent production of The Black Flag at the Princess Theatre, Toronto, she found it very difficult to teach them the lock-step, peculiar to police inspections. Finally she got them together, and in a polite but convincing way read a few passages from the riot act, after which one of the toughest looking of the lot replied: "We can't learn dis because you started us wrong." "How so?" inquired Miss Blanche. "Well, it's dis way," answered her critic. "You told us to lift de right foot first, but's wrong. It should be de left. I knows it for I did it two years myself." The argument was so convincing the left foot had precedence.

Anne Blanche achieved a triumph second only to her success in Fantasia in the production of Fanchon the Cricket by the Valentine company at the Princess Theatre, Toronto. The old play was put on with elaborate spectacular accessories, and the company throughout appeared to splendid advantage, notably Jack Webster as Landry, Mary Taylor as old Fanchon, Osborn Scobie as Fidler, Louis Rosen as Etienne, and Mark Kent as Father Gaillard. This week the company is presenting The Stowaway, which is new to Toronto.

William Drake, a well known Canadian artist, has joined the Valentine company and is painting some beautiful settings.

ACTOR'S CHURCH ALLIANCE NEWS.

The thirteenth regular service of the New York chapter of the Alliance will be held next Sunday afternoon, Jan. 29, at 4.30 P. M., at St. Leo's Roman Catholic Church, in East Twenty-eighth Street, near Fifth Avenue. The pastor, Rev. Thomas J. Pucey, who is also the second Vice-President of the Alliance, will preach the sermon, entitled "Christian Brotherhood." The offering will be devoted to the extension of the Alliance.

The twenty-second regular meeting of the council was held last Friday in Berkeley Lyceum. Those present were the Rev. Thomas H. Hill, the Rev. F. J. Clay Moran, the Rev. Walter E. Bentley, F. F. Mackay, George D. Macintyre, William F. Owen, John A. Holden, Rosa Rand, Mrs. Sydney Rosenfeld, Mrs. Louisa Eldridge and Margaret S. Lawrence. Sixty-seven new members were elected. It was ordered that six thousand copies of the Rev. Dr. Shinn's latest sermon, entitled "The Theatre as a Place of Amusement," be procured for distribution among members and those interested. The General Secretary will supply copies upon request.

Mrs. Sydney Rosenfeld was elected chairman of the Programme Committee, and upon her nomination, Madame Von Klenner and Mrs. George Studwell were elected as new members of the committee. It was ordered that notices for the services and the receptions, which have hitherto been combined, shall hereafter be issued separately. Members will receive their notice for the Sunday service on the previous Thursday and on Monday for the Thursday receptions.

Through the courtesy of Franklin H. Sargent and Eugene Sanger the local chaplains, with their families, have witnessed and enjoyed The Forest King at the Children's Theatre in the Carnegie Lyceum. This effort is in the direction of the Alliance aims. While entertaining, the play will also educate the coming generation to appreciate the theatre as it is to be. Some day, when the power of the theatre for good or evil is better realized and when realized, frankly acknowledged, we shall train our children in theatregoing, as we now do in churchgoing. Then we shall see to it that the theatre is all that it should be, for the power of the highest and best, now latent in our hands, will be fully exercised and developed. Meanwhile the Children's Theatre is a sign of the times and deserves the support of the Alliance.

The January reception will be held in the parish house of Zion and St. Timothy, 333 West Fifty-sixth Street, on Thursday afternoon, Jan. 24. Bishop Potter and E. S. Willard are expected to be present.

JOHN CRAIG.

John Craig, leading man of the stock company at the Castle Square Theatre, Boston, has a repertoire of more than three hundred parts, and is considered one of the best leading stock actors in this country.

He first appeared on the stage in 1889, and his performance of Orlando in New York in 1891 with Marie Prescott attracted the attention of Augustin Daly, who engaged Mr. Craig for his company. For seven years he remained under the management of Mr. Daly, touring America, England, Ireland, and Scotland, and progressing steadily in his art. His success as Orlando in As You Like It, Oursine in Twelfth Night, and Harry Rotherell in The Last Word is well remembered by English and American theatregoers.

When Henry W. Savage organized his stock company in Philadelphia in 1898 he offered Mr. Craig the position of leading man, which he accepted, and opened in The Prisoner of Zenda, making a pronounced success. The following year Mr. Craig joined Mrs. Fiske's company, and his Angel Clark in Tess, the Finnish Adhemar in Divorcement, and his quiet, forceful acting as Pastor Heffernick in Magda brought praise from press and public.

Mr. Craig is now in his second year as leading man at the Castle Square Theatre, Boston, where he has become a great favorite. He has a prodigious memory, a wonderfully quick study, and his long stock training, added to a magnetic personality, natural talent and great versatility, make him an unusually capable leading man.

The Knickerbocker Closed.

The Knickerbocker Theatre was closed last evening. A placard at the door announced that Ada Bohan was ill with a slight attack of the grip, but would appear this (Thursday) evening.

W. N. LAWRENCE ILL.

W. N. Lawrence, business manager of Daly's Theatre, is ill with pneumonia.



Everybody will recognize in the accompanying picture Louis Aldrich, President of the Actors' Fund of America, here caricatured in his most earnest employment, that of soliciting contributions to that great charity of the profession. The picture was made by Albert Graves, the artist, son-in-law of Mr. Aldrich, and was sent to its subject with a New Year greeting.

REFLECTIONS.



Maurice Barry, of whom the above is an excellent likeness, has probably had as wide an experience in all branches of the amusement business as any man of his age in the profession. He comes of an old theatrical family, and made his debut at the age of four years, doing songs, dances and imitations. With the exception of four years spent at college he has been on the stage ever since. With his father, Dan Morris Sullivan, he traveled all over the Western country when it deserved the appellation of "wild and woolly." In 1892 he joined the Patti Rose company, being featured in the light comedy roles. When Patti Rose died Mr. Barry played the same line of business with Gladys Wallis. During the season of 1895-6 he played the low and eccentric comedies with the Grand Avenue Theatre Stock company, Philadelphia. The following season found him in comic opera with the Grand Opera company, San Francisco. With this organization Mr. Barry's versatility had its greatest test. Four more difficult roles for one man to assume could hardly be found than in Tommy, one of the Babes in Babes in the Woods, Sir Joseph in Pinocchio, Myles in The Lily of Killarney, and Mike Murphy in Shamus O'Brien. In the last named role Mr. Barry scored a great success. In 1897 he originated the leading light comedy and baritone role in The Idol's Eye with the Frank Daniels Opera company. Then followed an engagement with Why Smith Left Home, he being the original Bob. Last season Mr. Barry played thirty-eight weeks in vaudeville with Patrice. He has just closed a fifteen weeks' engagement with the Imperial Theatre Stock company, St. Louis, where he won critical commendation, especially for his impersonation of Reggy, in The Dancing Girl.

On Christmas night at Danbury, O., after the performance of Old Arkansas, the management tendered to the company a banquet at the new Hotel Danbury. Manager Bronson, of the Citizens' Opera House, sent his compliments together with a large watermelon. At Rochester, Ind., on New Year's Eve the company again banqueted, ushering in the new century with appropriate toasts and merry-making.

Frank Daniels, of his own opera company, now playing The Amer, wishes it known that he is not Frank H. Daniels, whose marriage was announced a few days ago at Fargo, N. D.

Sadie Martinot caused the arrest of her step-father, James H. Egan, in this city last week, alleging that he annoyed her by continual calls at her house when she didn't wish to see him, and that he employed inelegant and abusive language in addressing her upon these occasions.

Paul M. Potter will write a new comedy for Louis Mann and Clara Lipman next season.

J. Immerman, managing Marie Dressler, burnt his hand last Tuesday in lighting a match, and it was thought at first that blood poisoning might result.

George C. Pearce has retired from the Kealey-Shannon company because of the illness of Mrs. Pearce (Adeline Mann).

The members of Clara Thopp's stock company held a watch-night revel on New Year's Eve and presented to Miss Thopp a congratulatory scroll that was signed by Peregrine S. Whitman, Samuel E. Taylor, Jack Mahoney, F. A. Fredrickson, Marie Grace, Annie Schaeffer and Louise Dale.

A gloom was cast over the Christmas festivities of the Van Dyke and Eton company by Curt and Fred Mack receiving news of the dangerous illness of their mother at Des Moines, Ia. Fred Mack left at once to join her, and she is now improving. William Triplett and Frank Clark have been admitted to Owensboro, Ky., Lodge 144, B. P. O. E., the degrees being conferred by Huntington, W. Va., Lodge 312.

George E. Mello and Neva Adel Satterlee were married at Saugerties, N. Y., on Dec. 27.

Joseph Jefferson has paid more than \$50,000, it is said, for property at West Palm Beach, Fla., where it is intended to build a \$100,000 hotel. Several prominent Florida men are interested in the scheme.

Phoebe Davies has acquired a picturesque cottage near San Francisco, Cal.

Fay Davis presided at the London Playgoers' Club ladies' dinner, on Dec. 23, responding herself to a toast to the ladies.

The employees of the Hersker Opera House, Mahanoy City, Pa., presented a gold watch to Manager E. J. Carpenter, Dec. 24, and Mr. Carpenter in return gave the employees a turkey supper and dance on Jan. 1.

In the review of Lincoln J. Carter's The Flaming Arrow, recently produced at the Star Theatre, it was stated that "the audience was rightly amused when the orchestra played couchee-couchee music for the Indian war dance. The fact is that the music played by the orchestra on that occasion was Belsted's 'Indian War Dance,' and therefore most appropriate. When the alleged oriental melody of the 'couchee-couchee dance' was first played here its resemblance to native Indian music was remarked."

Managers Barkman and Shultz entertained the employees of the Staunton, Va., Opera House, at supper on New Year's night.

Ernest Albert is painting a very elaborate and novel white and gold ball room set for Wiener Rint.

It has been stated that David Henderson is the manager for Mrs. Constance Drexel Biddle. Mr. Henderson says that he is in no way connected with the venture.

Hubert Wilkie has signed with Kyrle La Mode to sing Charles the Bold in Princess Chast. He will join the company this week. Mr. Wilkie has been playing Richard Carver in the Wake We Were Twenty-one company and his success in the role is attested by remarkably strong endorsements from many newspapers. Mr. Wilkie has proved during his brief career a purely dramatic work that he has a strong mark in that direction as in the past.

Alice Knauer, who was confined in her home by illness for a week, is now out and recovering. She visited her sister, Mrs. Knauer, on Jan. 27.

THE USHER.



The mystery respecting the slump in theatrical business in this city since New Year's Day is explained at last by the epidemic of influenza.

Managers were utterly at a loss to account for the extraordinary drop in receipts that came for no apparent reason whatever at a time which is looked upon as the heart of the season.

The enormous prevalence of the disease is only just becoming known. Its form this year is mild, and for that reason numbers of cases are not reported. Nevertheless the crowded condition of the hospitals, and the extraordinary number of patients on the lists of physicians in private practice, the emptiness of the clubs and the depletion of audiences in theatres indicate its extent.

Managers, in common with the victims of our unwelcome annual visitor, will rejoice when a cold snap appears to end its rule.

Beerhelm Tree's public denunciation of the wholesale attack on contemporary actors that appeared recently in the *London Daily Mail* is resented by Clement Scott (who is very generally believed to be its author) on the extraordinary ground that it is an impertinence for an actor to defend the members of his profession from newspaper attacks.

While, as a rule, actors are expected to submit silently to the criticism of their public work, at the same time such sweeping and insulting abuse of contemporary actors as that published in the *Daily Mail* not only provoked but demanded a reply, and Mr. Tree's impetuous speech at a special matinee at Her Majesty's Theatre was not only applauded to the echo by his fellow actors, but was approved almost unanimously by the English press.

The old-fashioned theory that an actor is such a contemptible creature that he must submit to any abuse from any quarter is happily exploded. He is accorded by all intelligent persons the same right to protect his calling from calumny that is enjoyed by men in other walks of life.

The cable, by the way, brings information that Mr. Tree has followed this first speech by another made at a public dinner on Saturday evening, in which he paid his respects to yellow journalism.

It is said it was a bad day for any country when for the divine right of kings was substituted the divine right of yellow journalism, a tyranny beside which the Inquisition was but a mild form of punishment. It was a scourge which was driving multi-millionaires from the land of the free to seek shelter in the ancestral homes of the old aristocracy.

Henrietta Crossman will appear next week at the Avenue Theatre, Pittsburgh, and will begin her engagement at the Auditorium in Philadelphia the following Monday. The report, therefore, that she was to open simultaneously in the Quaker City with the Nell Gwyn play that is managed by members of the Theatrical Trust, is erroneous.

It will be recalled that the representatives of the Trust fiercely denied that that institution had made any effort to annoy or hinder Miss Crossman during her engagement at the Savoy Theatre, or previously thereto.

This denial has little weight in view of the fact that a distorted and malicious account of the Savoy affair and of the circumstances involved in the exploitation of the two Nell Gwyn plays in the form of a printed circular has been sent broadcast to theatre managers and dramatic editors.

The motive which caused this circular to be issued is characteristic and obvious, and its effect cannot fail to strengthen Miss Crossman's position and the claims to which she has given wide publicity.

On Friday last the *Chicago Tribune* paid its respects to the Theatrical Trust in four columns of condemnatory matter, which it made the feature of that day's issue.

The *Tribune* very clearly explains the grip that the Trust has upon the stage of this country, narrates its origin and growth, and describes the attitude of every prominent star with respect to it.

The article shows how the booking monopoly of the principal theatres of the country has been established, how foreign stars have yielded to the Trust's exactions, how numbers of formerly independent enterprises in the City of New York have been obliged to yield to its power, and how its original opponents, with the exception of one artist, have, through bribery, cowardice or other motives, lowered their flags.

The *Tribune* explains that the end of the

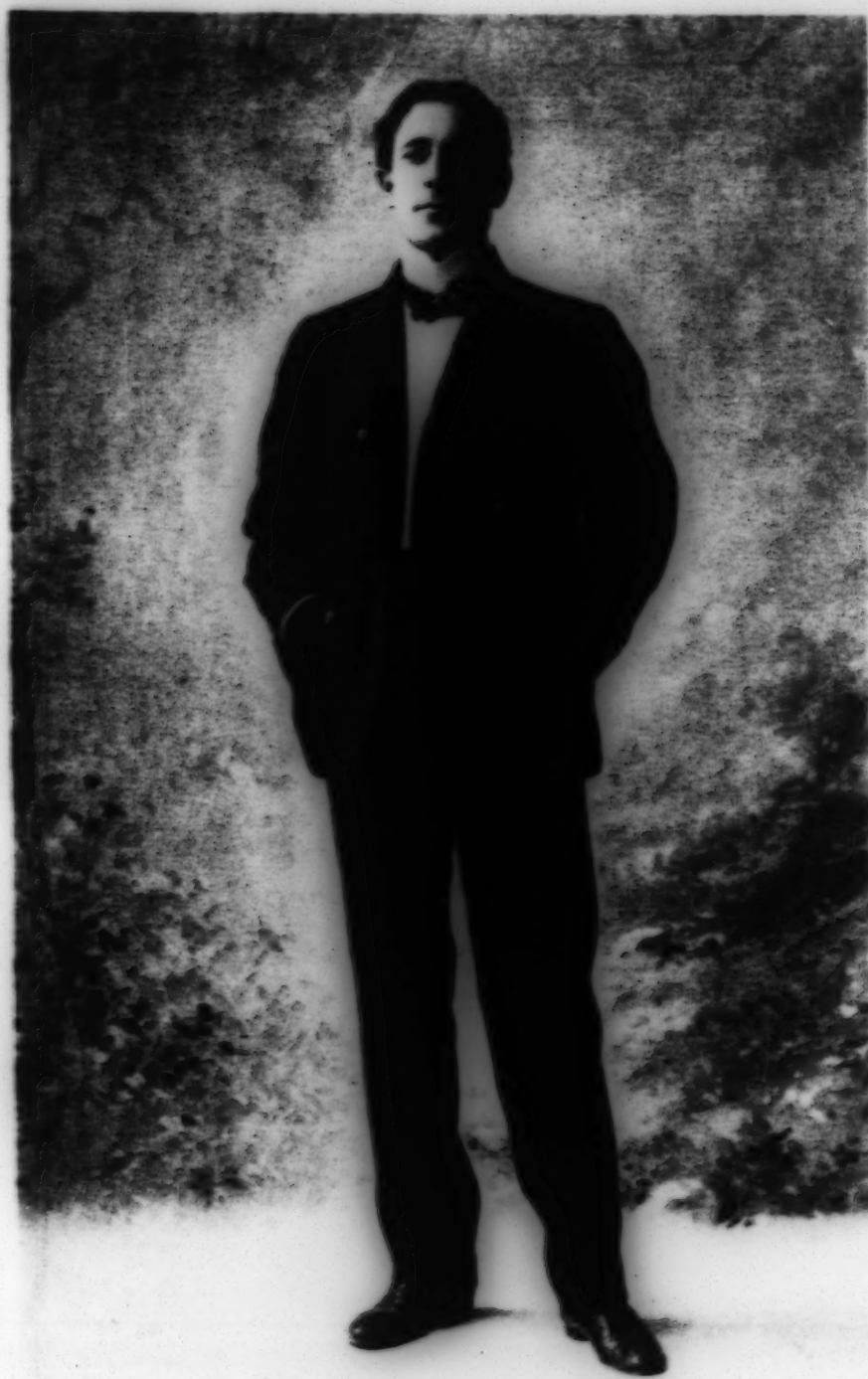
Trust will probably follow its excess of power, and that the institution has mounted to a dangerous pinnacle, whence there is a strong probability that it will fall from its own weight.

The *Tribune* apparently has entered upon a righteous crusade and there is little doubt that its course will do much to assist the work that is constantly going on of informing and educating the public with respect to the Trust and its practices.

The Trust has accomplished a good deal toward realizing its ambition to control the avenues of supply and demand of the theatre in this country, and its success has justified its contemptuous opinion of the business ability and moral stamina of the leading actors and managers upon whose submission that success depended.

Richard Mansfield has been charging \$2.50 for the best seats for his performances this season, but there was so much objection to this unjustifiable increase in Chicago that he reconsidered the matter and has restored the \$2 price.

There are some curious features in the history of the statue in gold for which a well-



From photo by Chubbuck, Boston.

JOHN K. RAFT.

known American actress posed, and which was exhibited at Paris during the Exposition.

It has been stated that the actress was selected because she typified American womanhood and that six hundred pounds of pure California gold was used in casting the statue.

The greater part of the material used in the figure, as a matter of fact, is not gold, but a base metal. Moreover, the subject was not chosen because she is a type, but simply and solely because her manager paid the promoters \$10,000 for the "honor," considering it worth that sum as an advertisement.

The statue is now being exhibited in department stores as a special attraction, but a knowledge of these facts somewhat alters the interest attaching to it.

In renewing the lease of the Euclid Avenue Opera House in Cleveland Senator Hanna, its owner, has inserted a condition that no performances objectionable to him shall be permitted on the stage.

A Rochester newspaper, commenting upon this unusual proviso, says: "The reason for this extraordinary restriction does not appear, and can only be conjectured."

Is it fair to conjecture that the fact that the Euclid Avenue Opera House is one of the theatres whose bookings are made by the Theatrical Trust has something to do with Senator Hanna's safeguard?

HORACE LEWIS at Liberty. Address agents of The Players Club, New York.

CONVICTED.

The fight between the rival versions of *Vanity Fair* seems absurd in view of the fact that Thackeray's novel is not protected by copyright in this country. A perusal of the play that Miss Coghlan uses, and which was put together by her father, the late Charles Coghlan, before Mrs. Fiske's version was made, discovers only matter taken from the book. New York Sun, Sept. 27, 1900.

The foregoing was written with malice prepense, and its general lack of truth was shown weeks ago by publication in *The Mirror* of the facts in the case of Langdon Mitchell versus Delcher and Hennessy, to restrain a bold piracy of Mr. Mitchell's play, *Rocky Sharp*. The writer in the *Sun* is convicted of a deliberate falsehood in this case by the publication in *The Mirror* this week of the order of the United States Circuit Court, just entered, showing that Delcher and Hennessy, themselves knowing the facts, have confessed judgment in favor of Mr. Mitchell without any attempt to defend themselves. Thus the suit does not appear to have been as "absurd" as the *Sun* writer on Sept. 27 pretended to think it to be.

The *Sun* article was written in the face of the fact that, although Thackeray's novel, "*Vanity Fair*," is not protected by copyright in this country, Mr. Mitchell's play, founded on that novel, is protected by copyright quite thoroughly, as those who thought it public property have found to their sorrow. The *Sun* writer also deliberately lied when he said that "a perusal of the play that Miss Coghlan uses, and which was put to-

PERSONAL.



From photo by Poppy, Boston.

NILSSON. Carlotta Nilsson is pictured above as Eunice in *Quo Vadis*, in which role she has won a success at the Academy of Music. Miss Nilsson has talent, youth and beauty, and her work gives promise that an uncommonly bright career awaits her.

MARLIN. Jane Marlin, correspondent of *The Mirror* at New Haven, Conn., is the author of a bright story, "On the Colonial Express," published in *Every Month* for December, and of a clever playlet, *A Studio Incident*, in the January issue of the same publication.

WILSON. Francis Wilson, who addressed the members of the Chautauqua Literary and Scientific Circle at their annual round-up at Chautauqua Lake, N. Y., last Summer, is said to have organized a Chautauqua circle in his opera company.

JEFFERSON. Joseph Jefferson exhibited recently in Philadelphia his oil paintings of landscapes, and the Quaker art critics decided that, had the comedian failed as an actor, he would have succeeded as a painter.

NETHERSOLE. Olga Nethersole has telegraphed an order for a box for the annual benefit of the Milwaukee Press Club. James K. Hackett in *The Pride of Jennico* will be the attraction for the Milwaukee newspapermen this year.

IRWIN. May Irwin went in for real estate again last week and acquired property in West Forty-fifth Street, upon which it is said that she means to build a bachelor apartment house.

FERGUSON. W. J. Ferguson has been engaged to succeed Willie Edouin in *Florodora*.

MITCHELL. Mr. and Mrs. Langdon Mitchell sailed on Saturday on the *Kaiserin Maria Theresa* for Italy, intending to sojourn for two months in Rome.

GILBERT. Mrs. G. H. Gilbert will begin her stage reminiscences in the February *Scribner's*. These are set down just as she told them to her friend, Mrs. Charlotte M. Martin, and the first chapter has to do principally with Mrs. Gilbert's early life in America, in pioneer theatres of Western cities.

STRAUSS. Eduard Strauss, reported seriously ill last week at Albuquerque, N. M., was able to leave on Friday to rejoin his band.

TARKINGTON. Booth Tarkington played David Garrick with the Dramatic Club of Indianapolis at Propyleum, in that city, on Jan. 8 and 9.

BOSWORTH. Hobart Bosworth lectured upon dramatic art before the Glenarm Reading Circle, Denver, Colo., on Dec. 11.

KIDDER. Edward E. Kidder is rewriting *Sis Hopkins*, in which Rose Melville is appearing.

MANFELL. Robert E. Mantell, being ill with the grip at Toledo last week, canceled some dates, but is now convalescent and will soon resume his tour.

CARLETON. Henry Guy Carleton saw Janice Meredith last week and thought that the finale of the third act was stolen from his play, *Ye Earle Trouble*. He threatened legal action but thus far there has been no bloodshed.

SOTHERN. E. H. Sothern now contemplates an early appearance in London as Hamlet.

FRIEND. Mr. and Mrs. Richard Friend, the parents of Mary Manning, who came over to this side to spend the holidays, will sail for England on the *Germania*, Jan. 16.

PACKARD. Mrs. Beaumont Packard expects to leave New York next week to visit her mother in New Orleans for a fortnight.

MASAGNI. Pietro Mascagni's new opera, *La Mascia*, will be produced on Thursday in seven Italian cities, Roma, Florence, Milan, Naples, Genoa, Venice and Verona. Rehearsals are said to have assured its success.

WRONG AGAIN.

In its criticism of the dramatization of "Maiden Chuzzlewit" acted at the Garden Theatre, the *Sun* said:

Nearly all of the novelists' best known stories have reached the stage, but invariably in a way which is a disservice to the original author. As William Gillette's *Capt. Cuttle*, Henry Irving's *Abraham Lincoln*, and Lane's *Disenchantment*, Nancy Sikes have been made into plays, but together pieces prominent features of the original story have been denied to the stage.

The facts are that William Gillette, as Captain Cuttle and Lane, as *Disenchantment*, and Nancy Sikes, have invested these characters with a reputation that has only been indicated in the professional success of the plays.

E. M. COFFIELD communicates at once to "Business Opportunity," care *Dramatic Mirror*.

medicaments, and out again with laughable velocity. The settings show the interior and the exterior of the Albemarle Hotel, the Bloomingdale Sanitarium, the Coney Island Sporting Club, and the interior of a school of acting and physical culture. The farce itself is merely a skeleton upon which specialties are hung. Every member of the company is a specialist of some sort, and in consequence the entertainment goes forward with but few wearisome moments.

Matty Matthews as Jimmy Hardman, John F. Dunn as Arthur Thorndyke, and Jimmy Hand as Walter Beecher, are the persons of most importance according to the programme. They have won fame, it is said, as pugilists, and in proof of their abilities in that direction they swing Indian clubs and punch bags. Harvey Parker, listed as "Champion Lightweight Wrestler of the World," is also a member of the cast, and appears in a specialty. Some of the actors or actresses in the company are above mediocrity and while none of the specialties amused the audience none of them are especially praiseworthy. Next week, Midnight in Chinatown.

Murray Hill—The Man from Mexico.

H. A. Du Souchet's popular farce, *The Man from Mexico*, is the vehicle in use this week by the Henry V. Donnelly Stock company at the Murray Hill Theatre. Henry V. Donnelly himself appears as Von Bulow-Ismarck-Schmidt, a character of actor and dresser, and offers opportunity for the display of the other members' much admired comedy talents. Thomas L. Coleman is a very acceptable Majors, Walter Allen an enormously funny Benjamin Fitzbaw, and Charles E. Waldron acts Richard Pounden with his customary nicety. William Edmund is a very good Lovell, indeed, and William L. Curtain does a clever bit of work as the vulgar detective, Timothy Cook. Laura Hope Crews is a bright, attractive and very engaging Sallie, Rose Stuart plays Clementine naturally, and with comic force, and Francis Starr is a delightful Nettie Majors. The minor parts are nearly all in good hands and the mounting is up to the usual standard at the Murray Hill. Next week, Nell Gwyn.

Irving Place—Uriel Acosta.

Karl Gutzkow's five-act tragedy, *Uriel Acosta*, which has often been acted in this city, was revived last evening at the Irving Place Theatre. The drama, with its strong, impressive story, its forceful situations and its picturesque locale—Amsterdam, in the fifteenth century—has long been popular among German playgoers, and the audience last evening was as large as the theatre might well accommodate. It is scarcely necessary to say that in the hands of Director Conrad's players the roles were all very acceptably acted. Carl Emmerich as Uriel, Max Hande as Manasse, Ada Merito as Judith, Vladimir Schomberg as Ben Jochai, Franz Kierschner as De Silva, Maria Eisenhut as Sarah Spinnoza and the others in the cast all gave most creditable performances. To-night and through the rest of the week, Die Strengen Herren will be presented.

American—The Ensign.

William Haworth's naval drama, *The Ensign*, was presented last evening before a crowded house that manifested great enthusiasm at the pathetic speeches with which the play abounds.

Ralph Stuart as Ensign Baird had everything, his own way. Helen MacGregor was excellent as Alice Green. Little Yolande Rijn won all hearts as Mary and delivered her lines with fine effect. Georgia Welles as Dot was good as a severe cold would allow her to be. Julia Blum, Metafe Johnstone, E. L. Snader, Madge Bertrand, Frank Linden, Thomas Keogh, Alphonse Elither, Frank Hilton, Charles Adams, James Walker, A. E. Dexter, Emile Collins, Herman A. Sheldon, John Gorman, and G. H. Hervey won applause for their work.

The scenery and effects were in good taste. Next week, *A Celebrated Case*.

At Other Playhouses.

ACADEMY.—Quo Vadis continues.

BROADWAY.—Annela Bingham and her fine company will open this (Tuesday) evening in "Cynd Fitch's new play, *The Climbers*."

BROADWAY.—Jefferson De Angelis is in the last week of the highly successful *A Royal Rogue*.

CASINO.—Florodora still is popular.

DAILY'S.—Lady Huntworth's Experiment is the bill.

FOURTEENTH STREET.—Chauncey Olcott is

The Morgan String Quartet, Miss Geraldine Morgan, first violin; Eugene Bergher, second violin; Fritz Schaefer, viola, and Paul Morgan, cello, gave the first public concert at Mendelssohn Hall, Thursday evening, under the management of Henry Wolfsohn to a rather small, discriminating audience. The programme consisted of well selected chamber music. Miss Morgan draws a clear, brilliant tone and displays considerable technical skill. The ensemble was characterized by care, precision and delicate perception, though lacking musical abandon, which will doubtless come with more frequent public appearance.

Harold Bauer, who is under the management of London, gave a recital at Mendelssohn Hall, Friday evening. He was greeted by a small though enthusiastic audience. From varied programme "Brahm's Variations on Theme by Paganini" was possibly the best reaction of the evening. Mr. Bauer's execution clear and distinct, his interpretation sympathetic and scholarly.

THE BECKY SHARP CASE ENDED.

Delcher and Hennessy Concede Judgment, the Injunction is Made Permanent and Costs are Awarded to Mr. Mitchell.

The case of Langdon Mitchell against Delcher and Hennessy for the piracy of the play *Becky Sharp* has been won without further legal battle. It will be recalled that Judge Wallace, of the United States District Court, granted an injunction forbidding the defendants from performing the play with which they began the season with Gertrude Coghlan as the star.

In the proceedings before Judge Wallace various claims were made by the defendants—among others that the play they had been performing was the work of Charles Coghlan—and they strenuously denied that they were infringing in any way upon Mr. Mitchell's copyright.

Judge Wallace listened to voluminous affidavits submitted by the defendants, compared the manuscripts of the plays and then granted an injunction to continue until the trial of the action.

The hearing of testimony was set down for Friday, Jan. 4, before Commissioner Shields in this city. The defendants, however, did not appear to contest the case, but instead sent the following notification to Mr. Mitchell's legal representative:

UNITED STATES CIRCUIT COURT,
NORTHERN DISTRICT OF NEW YORK.

LANGDON ELWYN MITCHELL,
Complainant,
against
JAMES E. DELCHER
and
FRANK D. HENNESSY,
Respondents.

To A. R. Kling, Solicitor for Complainant.

You are hereby notified that the respondents above named hereby consent to withdraw the answer interposed and filed by them, and to allow the complainant to take a decree *pro confesso* with costs, for the injunction prayed for in the bill of complaint, and making permanent the temporary injunction heretofore granted by his Honor, Judge Wallace.

SAMUEL H. WANDER,
Solicitor for Respondents.
Dated, January 3rd, 1901.

On Jan. 7 the following decree was signed by Judge Wallace:

CIRCUIT COURT OF THE UNITED STATES, IN AND FOR THE NORTHERN DISTRICT OF NEW YORK.

LANGDON ELWYN MITCHELL,
Complainant,
against
JAMES E. DELCHER
and
FRANK D. HENNESSY,
Respondents.

This cause came on to be heard at a term of this court and the defendants having by stipulation withdrawn their answer interposed and filed by them and consented that the complainant take a decree *pro confesso* with costs for the injunction as prayed for in the bill of complaint, and making the same permanent, as heretofore granted by this court and thereupon upon consideration thereof.

Now, on motion of Abram Kling, counsel for the complainant, it is
Ordered, adjudged and decreed, that the injunction awarded in this cause enjoining the defendants and their agents from performing or representing or causing to be performed or represented by others, the dramatic composition known as "*Becky Sharp*," be made perpetual; and it is further

Ordered, adjudged and decreed, that the said defendants, James E. Delcher and Frank D. Hennessy, their agents, servants, managers, and such actors or actresses as are in their employ, and all persons acting by or under the authority or direction of the said defendants, James E. Delcher and Frank D. Hennessy, be and they are hereby enjoined from performing or representing or causing to be performed or represented in any form or manner whatsoever the said dramatic composition known as "*Becky Sharp*," as adapted from the novel "*Vanity Fair*," written in England by William Makepeace Thackeray, and that the said complainant have and recover from the said defendants severally, his costs and disbursements in this action to be taxed by the clerk of this court, and that the said plaintiff have execution therefor.

WILLIAM J. WALLACE,
Justice.
Dated, New York, January 7, 1901.

This decree acts as a perpetual injunction against the defendants and their agents from representing a piratical version of *Becky Sharp* in any form whatever. Mr. Mitchell has gone to a great deal of expense and trouble in enforcing his rights and protecting his property from one of the boldest and most unprincipled pirates that has ever been attempted. His success is not only a matter of personal congratulation, but it establishes beyond doubt the rights of a dramatist in an original dramatization of a novel that is not covered by copyright.

In the early stages of the case Mr. Mitchell's claims were sweepingly denied and bitterly contested, but the result proves the complete truth of his charges, and the guilt of Delcher and Hennessy.

AMERICAN DRAMATISTS AND FROHMAN.

The committee selected a month ago by the American Dramatists' Club to devise ways and means toward establishing the American drama on the American stage held a meeting last Saturday evening and perfected a plan that, if carried out, will work great benefit to the native playwright and to the theatre of this country. The committee is composed of Harry P. Mawson, Howard P. Taylor, Edward E. Rose, Charles Klein, and Milton Nobles. At the first meeting of the committee it was decided that the best course to pursue would be to endeavor to enlist the interests of the managers of stock companies in the American drama. The members of the committee visited various managers, among them Daniel Frohman. Mr. Frohman requested a conference with the entire committee, and on Saturday afternoon the meeting was held in the offices of Daly's Theatre.

After the committee had outlined the object of their work, and had set forth the difficulties surrounding the American dramatist, Mr. Frohman expressed himself as being desirous to encourage native writers and proceeded to make an offer to the club. Mr. Frohman promised that he will produce at his theatre, at matinee performances, from time to time during the regular theatrical season, such plays as the dramatists' club may select from the untried work of its members. He will bear all the expenses of the productions, and will see to it that the roles are in capable hands. The actors will be selected from his own company chiefly, with such other players as the casts demand.

The committee immediately held a special meeting to consider Mr. Frohman's offer, and to make plans for meeting it in the most desirable way. It was decided to invite the members of the club to present plays for consideration to the committee, and a plan was devised whereby an absolutely impartial selection may be made. No member will be permitted to submit more than one play. When it is received the secretary will remove the author's name and the title from the

manuscript before giving it into the hands of the committee. The plays will be divided among the committee, who will pass individual judgment upon them, and the final selection will be made by the entire committee.

Only plays suited to practical stage presentation will be considered in the contest, and the rules framed by the committee exclude tragedies in blank verse, plays in which horses and numerous supernumeraries take part, farces, adaptations of old plays and dramatizations of books. The contest will, of course, be confined to the members of the American Dramatists' Club.

AMERICAN ACADEMY MATINEE.

The third matinee performance of the series arranged for this season by the American Academy of the Dramatic Arts took place at the Empire Theatre last Thursday afternoon. The plays presented were *The Marriage of Guineo*, by Florence Wilkinson, and *A Silver Wedding*, an adaptation from the Danish of Emma Gad, by Olga Finck. Owing to the extremely bad weather the audience was not as large as is usual at these students' performances, and, unfortunately, the plays selected for the occasion were not well fitted to dispel in the theatre the gloom that hung heavily without.

Florence Wilkinson's one-act tragedy, *The Marriage of Guineo*, possesses, doubtless, some literary qualities that might be discovered and enjoyed in a leisurely perusal of the play, but it has no dramatic qualifications to warrant its presentation on the stage. The action takes place in the Chateau of Quimp-Aven, Brittany, in the fifteenth century. Guineo, the daughter of Yves, Baron of Quimp-Aven, is betrothed to Count Arnel. She loves, however, a strolling gypsy fiddler named Rodic. Guineo suggests to Rodic that they end their lives together with poison. Rodic suggests an elopement. Neither plan is adopted. At the marriage feast Guineo asks as a gift from her father the key of a gate in the dyke that protects the chateau from the sea. Guineo possesses of the key, she passes it to Rodic who dashes out, throws open the gate, and the entire wedding company, it is to be supposed, perishes in the flood. There was movement and dramatic appeal in this final episode.

But in the end the mischief maker is routed. Harold proves himself a villain, and Mr. and Mrs. Selby are reunited in time to celebrate their silver wedding.

The cast was as follows:

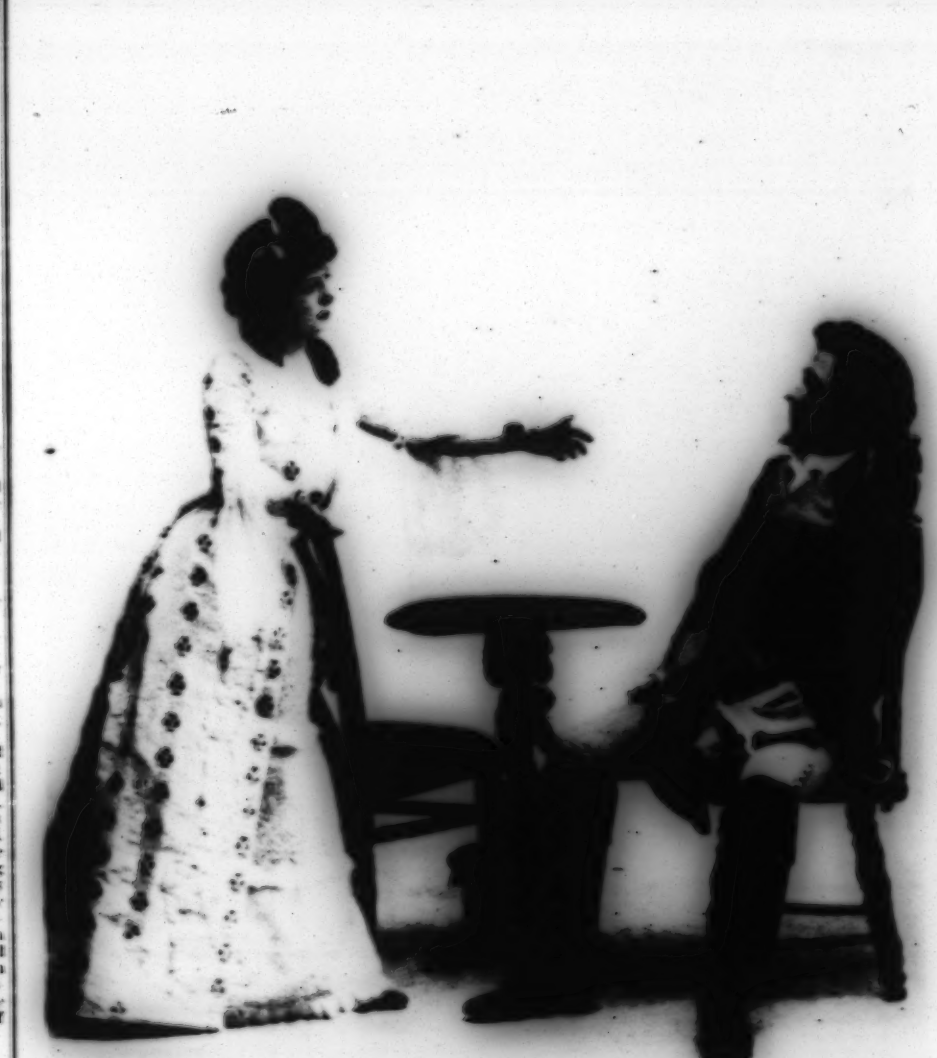
Mr. Selby	George H. Nichols
Dr. Francis	Abraham Kaufman
Harold	Herman Lechner
Mr. Matteson	Robert Pollard
Mr. Edmund Scott	Robert Owen
Footman	Robert L. Sanford
Mrs. Selby	Evelyn Evans
Paula Selby	Mildred Manners
Miss Bangs	Beatrice Hale
Miss Frip	Grace Whitworth
Miss Miller	Susan Halphen
Miss Anderson	Jessie Church
Maid	Renadette Marie

George H. Nichols gave a creditable impersonation of Mr. Selby. Abraham Kaufman was a satisfactory, though rather ludicrous, Dr. Francis, and Herbert Pollard was true to his role of Mr. Matteson. Herman Lechner was rather too mechanical in the role of Harold. L. Wallace Owen won much deserved applause for his excellent impersonation of Sweet, a comically awkward bookish person. Mildred Manners was graceful and attractive as Paula. Beatrice Hale, as Miss Bangs, displayed dramatic force and no small talent for comedy, and Jessie Church, as Miss Anderson, gave an impersonation so sincere and so finished in detail that she won the greatest applause of the afternoon. Evelyn Evans, except for the fact that her make-up was not in keeping with the character, was an acceptable Mrs. Selby. Susan Halphen as Miss Miller and Grace Whitworth as Miss Frip gave bits of character work that scarcely could have been better.

The two plays were well mounted and some of the gowns displayed were handsome. The stage management was, as usual, excellent.

MISS CROSMAN AND THE TRUST.

There were many developments last week in the battle between Henrietta Crossman, who is determined to make her tour in *Mistress Nell* independently, and the Theatrical Trust, two of whose members are managers of Ada Rehan in



NATHAN HALE IN PHILADELPHIA.

Nathan Hale, a scene from which is shown herewith, after a very successful three weeks tour of the South, was seen in Philadelphia last week. The press of the quaker City was strong in its endorsement of the play and the

work of Howard Kyle and the supporting company. Besides Nathan Hale two others of Clyde Fitch's plays were in Philadelphia last week—*Captain Jinks of the Horse Marines* and *Sapho*. This week Nathan Hale will be presented in the larger interior towns of Pennsylvania, then to Detroit, Chicago, St. Louis, and Kansas City.

sode, but the earlier part of the little play dragged woefully. The cast was as follows:

Yves	Edmund Liston
Rodic	John Le Roy Atwell
Arnel	Herbert Pollard
Le Nout	Henry Dugan
Peronik	Hugo Goldsmith
The Executioner	Harry M. Goldberg
The Executioner's Assistant	George Cooper
Guineo	Virginia Loring
Margot	Beatrice Hale
A Lady	Julia Marie Taylor

Virginia Loring, in the role of Guineo, evidenced dramatic temperament, but she did not read her lines clearly, nor was her bearing altogether graceful. John Le Roy Atwell only occasionally struck a true note as Rodic, and Edmund Liston was a more ponderous than distinguished Yves. Hugo Goldsmith gave a capital impersonation of Peronik, a half-witted, whimsical lad, and Beatrice Hale was pleasing as Margot, a maid. The work of the others in the cast was mediocre.

The second play, *A Silver Wedding*, proved to be far more diverting than the first, though its entertaining qualities were in no way remarkable. Indeed, if this be a fair sample of modern Danish comedy, it indicates that Denmark is quite as indubitably a land as it was in Hamlet's time. The translation by Miss Finck seems to be an excellent piece of literary work, although the atmosphere is made an irritating mixture of Danish and American. The dialogue is natural, clear, and occasionally bright, and the characters are distinctive and are well drawn.

The play, however, is of a type that is not much admired by American theatergoers. It contains no dramatic climax, the monotony of its action is relieved by but few humorous situations, and the plot is far too frail to support the three-act structure built upon it. Condensed to one act, as it easily might be, *A Silver Wedding* should be amusing. In its present form it is wearisome indeed.

The scene of action is the drawing-room in a Mr. Selby's house in Copenhagen. Mr. Selby is a wealthy citizen of genial temperament. His daughter, Paula, is in love with Harold Francis, and the fathers of both the young people are in favor of the match. Mrs. Selby, the mother of Paula, has, however, a more serious fashion of regarding life than has her husband, and she is the instigator of her strong-minded sister, Miss Bangs, objects to the proposed marriage. Miss Bangs lectures earnestly and continuously upon the superiority of women over men. She contrives to fasten a scandal upon young Harold and induces Mrs. Selby to promise to leave her

Sweet Nell of Old Brury. The bookings underwent no change. Miss Rehan, whose Nell has been a failure here, goes to the Chestnut Street Opera House next Monday, her New York time having been cut short three weeks. She thus opens in Philadelphia one week before Miss Crossman, who will begin a two weeks' engagement at Gilmore's Auditorium Jan. 28. This week Miss Crossman will play a few one night stands, and next week she will appear at the Avenue Theatre in Pittsburgh, where a successful engagement is assured.

Maurice Campbell, Miss Crossman's manager, announced that he had sold his interest in *Mistress Nell*, but would continue as manager for the buyer, whose name was not disclosed.

Manager Alfred E. Arons, of the Savoy Theatre, has brought two suits against Miss Crossman and Mr. Campbell. One is for \$29,000 damages for alleged breach of contract, based upon Miss Crossman's dismissal of the audience and termination of her engagement at the Savoy. Jan. 5, three weeks earlier than had been agreed. The other suit is for \$48,644 that Mr. Arons claims to have advanced to the company.

Theatre managers and dramatic editors have been in receipt during the week of an article reprinted from an organ of the Trust and giving a distorted story of Miss Crossman's closing of the Savoy.

SHAKESPEARE LODGE CELEBRATES.

The original lodge of the Actors' Order of Friendship, the Shakespeare Lodge, of Philadelphia, celebrated the fifty-second anniversary of its formation on the evening of Jan. 12. All of the members who were in Philadelphia at the time attended, and the occasion was one of sentiment and good cheer. Among those present were James Booth Roberts, Maylin J. Pickering, Edwin Middleton, A. Frank Stull, J. H. Taylor, Wilson Hammond, Joseph Merman, W. C. Carr, Walter H. Stull, and H. E. Chase.

A DISCRIMINATING CRITIC.

The *Sun* man asserted that Miss Rehan was a faded actress while she was in the management of Augustin Daly, but announces that Miss Rehan is a good actress now that she is under the management of the Theatrical Trust.

THEY'RE THE RUB.

The Theatrical Trust may decide what kind of amusement is good for the people, but it cannot lead the people up to the box office.

GOSSIP OF THE TOWN.



From photo by Haisler, City-Photo, Va.

The above is a good likeness of Mabel Patge, who is now touring the South at the head of the Southern Stock company, under the management of E. Greenburg. Miss Patge is one of the most successful and popular stars of the South. As a child she won distinction as Little Lord Fauntleroy, which was one of her earliest successes. She has since originated a number of parts in plays especially written for her, and has by her youthfulness and versatility gained an enviable reputation.

Managers Elliott and Geiger, of the Warren, N. Y., Opera House, banqueted their employees at the Elliott House on Christmas night.

The *Lost in Egypt* company was forced to close at Waverly, N. Y., on Jan. 7, it is said, by the disappearance of its managers, Robert H. Harris and Robert Pachman. Members of the company, it is reported, attached the managers' baggage just before train time. Members of the company say business has been good, and are at a loss to account for their predicament. The company included Misses Adams, Burleigh, Glaser and Coleman, and Messrs. Swayne, Mentell, Gilbert, and Fisher.

Manager John S. Hale, of Way Down East, gave the company a Christmas dinner at the Hotel Metropole, Waco, Tex.

Samuel Blair has in preparation a production of Daniel Hart's play, *Melbourne*. A cast of favorites will be engaged, while F. Dodd Ackerman will furnish the scenery.

Jane Holly has returned from the West, and is resting in New York.

The employees of the Grand Opera House, Chatham, Ont., presented Manager James F. Cairns with an easy chair as a Christmas gift.

Edmund Gerson, the musical agent, sailed for Europe on Jan. 5 in the interest of the New York Theatre. He will spend weeks in the principal cities of the Continent, and will return in February.

A Ward of France is reported to have closed on Dec. 29.

Resident Manager Edwin C. Young, of the Grand Opera House, Norristown, Pa., received a handsome Masonic charm as a Christmas gift from his employees.

Stuart Robson has in view for next season a revival of *The Henrietta*, with a special cast. Robson Howard's play still holds its own as one of the best comedies written by an American author, and its revival would be hailed with delight by the many admirers of the playwright and the player.

Mr. and Mrs. William E. Philip have returned after spending six months in England and are visiting in Buffalo. While abroad Mr. Philip sang in San Toy at Daly's Theatre, London, and in the English provinces.

Campbell Gollan has been lent by Daniel Frohman to play Chatterbox in David Belasco's production of *Under Two Flags*.

Frank Daniels signaled the death of the old and the birth of the new century at Winnipeg with song. He arranged to begin the performance of *The Amer* at 9:30 o'clock, and thereby delayed the final curtain till the town bells rang out the witching hour. Upon the last stroke Daniels came down from his throne to the footlights, waved his sceptre for silence, bade the audience a happy new century, and nodded to Dr. Gottschalk, the musical director. The orchestra immediately struck up "God Save the Queen," and Daniels and his whole company sang the words. Soon the entire audience joined in, and upon the completion of the song a big Englishman in the audience started "America." The idea took instant hold and the words to the same old melody were sung with a will. Then the curtain fell and every one seemed to think that a good thing had happened.

MATTERS OF FACT.

The Edinger Grand Opera House, at Fort Madison, Ia., which was badly damaged by fire a few months ago, is being newly equipped and decorated, and soon will be available to companies touring Iowa and the West.

John W. Rankson is winning praise for his performance as Uncle Sam, the aged negro, in *Private John Allen*. A Kansas City paper recently said it was the real Southern type, every one of the negro of the South.

Jane Foreman, of Tennessee's Partner, was seriously affected by the high altitude on the trip of the company between Salt Lake City and Omaha, but pluckily stuck to her work and did not miss a performance. In fact, Miss Foreman has played the part continuously since Arthur C. Alton bought the play, and has so far played over one thousand performances without missing a single one.

The Howard-Jarrett company is reported to be doing an excellent business through Illinois and Indiana.

While the *Reds* Pringle company was playing at Logan, Utah, they were entertained by Mr. and Mrs. Apperly, father and mother of Mrs. Ida Pringle. Two nights were lost by the company owing to the fact that Robert Utah was quarantined on account of smallpox.

Geoffrey Stein, who has been playing the Duke of Buckingham in *Mistress Nell* with Henrietta Crossman, has been offered the role of Jack Hart at increased salary.

Robert of The Gay Gods from Jacksonville, H. A. La She, Nellie La She, Martha Pettis, Henry Pettis, F. E. Jeffers, and Henry Lee.

Mayne Evans, not in her seventh week with *Ullie* Akers in The Doctor's Warm Reception, has been successful as the doctor's wife, and in her song and dance specialties.

Great Parish reports large business for his star, Ellen Ross, in *A Poor Relation*, in the Northwest. Manager Frederick G. Rogers visited the company on Dec. 30 at Kenosha, Wis., and on Dec. 25 at Oshkosh, then to the local resorts for the day.

H. S. Northrup has scored a success as James Sinclair, the heavy role, with Henry Miller in *Richard Savage*.

Florence Hamilton made a hit at Fayton's Theatre, Brooklyn, as Henrietta in *The Two Orphans* at once becoming popular with the patrons of the house.

The Mitchells are in their twelfth week with *Love's Madcap* at the Madison Square Theatre. Jodie Mitchell is playing the leads, and S. A. Mitchell the characters and levities.

Harry Preston Coffin will not be a member of the Rescuing Dramatic Company after Jan. 19. He will still be engaged for leads and levities in other, or rather, better, roles.

The Wilson Theatre company closed a good week's business at Rellville, Ohio, last week, the receipts for six nights and four matinees being \$1,200 and 50 cent pieces, amounting to over \$2,000. George E. C. Wilson is highly pleased with the company's attractive business.

Frederick A. Powers' *Ullie* Akers is said to have been phenomenal.



THEATRES AND MUSIC HALLS.

Tony Pastor's.

The entertainers are Canfield and Carleton, in *The Moorish*; Flora Moore, who makes her reappearance after a long absence in Europe; Loney Haskell, comedian; Walter Talbot and Abbott Davidson, in their new act, *John De Risky* and *Henry Irving* in the *Vaudeville*; MacDonald and Martell, in *Her Sister's Beau*; Frank and Tom, bovers and comedians; Mack and Armour, comedy duo; James W. Bingham, ventriloquist, in an entirely new act; Kohl and Barney, sketchists; Excella and Heath, gun spinners; John C. Weston, club juggler; Charles Millman, musical expert; Satsuma, juggler, and the vitagraph.

Edith's Union Square.

Della Fox heads a bill that includes the Quaker City Quartette, Techow's dogs and cats, Lew Sully, comedian; Stanley and Wilson, in *Before the Hall*; Max Cincinnati, juggler; C. W. Littlefield, mimic; Louise Cunningham, singer of Scotch songs; Riley and Hughes, comedians; Carrington and Holland, singers; Morton and Elliott, sketchists; Edell and Horner, comedy duo; Coulson Sisters, dancers; the Bates Musical Trio, and the biograph.

Proctor's 125th Street.

Tom Nawn and his company, in *Pat and the Gentle*, head a bill, including Ralph Johnstone, cyclist; the three Muscagnos, acrobats; Adele Purvis Oari, "the Geisha Girl"; Carroll Johnson, minstrel; the Hawaiian Queens, in *The Queen's Fan*; Ida Van Sicken and company, in *A Sports Education*; Hornmann, magician; Gaspar Brothers, jugglers; Taulo, gymnast; McCloud and Melville, musicians, and the kalatechnoscope.

Proctor's Twenty-third Street.

The bill is headed by Clayton White, Marie Stuart and Belle D'Arcy, in *Lucy*, and includes Mlle. Delbosq, equestrienne; Cushman, Holcombe and Curtis, in *The New Teacher*; Press Eldridge, jester; Winona and Banks Winter, comedy duo; Jess Vernon, ventriloquist; Jane Whitebeck, comedienne; Dodd's dogs; Johnnie Carroll, comedian; the Goodman's, musicians; Frank and Gladden, dancers; Fyne and Dandy, acrobats; Castellat and Hall, sketchists, and the kalatechnoscope.

Proctor's Fifth Avenue.

M. Jean Marcel's living pictures and Papinto, the dancer, are retained. Others are Harry Watson and company, in *The Two Flats*; Thorne and Carleton, comedy duo; Sager Midgley and Gertrude Carlisle, juvenile duo; the Newsky troupe of Russian dancers; Linton and McIntyre, in *A Doctor's Patience*; Alf Grant, comedian; the Brothers Martine, gymnasts; Charles B. Ward, singer; Mr. and Mrs. Perkins D. Fisher, in *The Half-Way House*; Frank Urban, musician, and the kalatechnoscope.

Proctor's Palace, Fifty-eighth Street.

The list embraces George W. Monroe, comedian; Al. Leech and the Three Rosebuds, sketchists; Montague and West, musical duo; Lew Hawkins, comedian; Charles R. Sweet, musical comedian; the three juggling Barretts; Maxwell and Simpson, illustrated songs; May Evans, vocalist; Sanford and Hensel, comedy duo; Carl Reinhold, sand painter, and the kalatechnoscope.

Koster and Bial's.

The bill is topped by the Taviary Grand Opera company, including Marie Taviary, Jules Perotti and A. S. Veron in the fifth act of *Faust*. Others are Blockson and Burns, comedy gymnasts; Louis Simon and company, in a new sketch; Harry Le Clair, comedian; William Windom and the Blackstone quartette; Violet Friend, comedienne; Annie Hart, comic singer; Lavender and Tomson, comedy duo; the Blatts, Fox and "Fock," Morrell and Evans, Scott and Wilson and others.

Hurtig and Seamon's.

Daniel E. Randmann plays a quick return engagement, and, assisted by Mrs. Randmann and others, presents a short version of *David Garrick*. Milton and Dolly Nobles in *Why Walker Reformed*, Florence Hindley, Annetta, Alf. Grant, the Four Collinses, Baker and Lynn, Manning and Davis, and Howard's ponies make up the rest of the programme.

New York.

The Giddy Throng is continued, with May Yohe, Amelia Summerville, Mabel Fenton and others in the cast. In the olio are Emma Carus, Toront, William Gould, Jessie May, and Marwig's ballets.

Weber and Fields'.

Fiddle-dee-dee, with burlesques on *The Royal Family* and *The Gay Lord Quex*, is still drawing crowded houses, and there is no likelihood of a change for some time to come.

THE BURLESQUE HOUSES.

MINER'S BOWERY.—Sam Devere's company have moved down from the Eighth Avenue for a week with Mr. Devere, Sisters Engstrom, Mitchell and Cain, and Weston Sisters.

LONDON.—The High Rollers are entertaining this week.

MINER'S EIGHTH AVENUE.—Matt J. Flynn's Big Sensation occupies West Side attention.

CHAMBER.—Alce Leavitt's Rantz Santley company entertain the Harlemites.

DEWEY.—T. W. Pinkins' Utopians, with an olio headed by Nellie Sylvester, is the attraction.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Mr. Pastor's bill was the most attractive in town last week, as it contained two new sketches that had never been seen before in this city. Georgia Gardner and Joseph Madden presented *Too Many Barings*, a farcette by George H. Emerick, and Fisk and McDonough were seen in a little comedy-drama of human interest called *Brooklyn's Temptation*, written by themselves. Both scored big hits, and Mr. Pastor deserves the thanks of his patrons and others for giving these players a chance to show their new vehicles to advantage. Too

Many barings tells the story of a young broker, who is in the habit of going to the races every afternoon without telling his wife, who spends most of her leisure time at the continuous houses. While visiting one of those temples of amusement she sees a moving picture of a race, and recognizes her husband in the front row of enthusiasts. Beside him in the picture is a young woman whom the wife does not know, so, filled with jealousy, she comes to his office to demand an explanation. She arrives in time to overhear him telephoning to a friend about a certain "lucky horse." This is a horse, but of course the jealous wife jumps to the conclusion that it is a woman, and the usual amount of fun is extracted from the complication. It happens that the broker has a typewriter boy named Darling, and the wife overhears her husband call him by his name and thinks that he is even more of a gay Lothario than she had at first imagined. She is concealed behind a screen while she is making her discoveries, and allows him to take his departure unmolested. He returns in a few moments, however, to get his field glasses, and comes face to face with his angry spouse. There is a good deal of cross-fire talk, which affords opportunity for clever acting, but finally matters are explained and the happy pair go off arm in arm to the races. The sketch is well written, and though the complications are conventional, they are none the less amusing. There is a good deal of diverting business introduced, and the audience is kept laughing most of the time. Georgia Gardner played the jealous wife with the vim and energy that have always characterized her work. She delivered her lines with much force and with due regard to emphasis, and thus secured the best possible results. She wore a very becoming tailor-made gown that reflected her excellent taste. Joseph Madden was brisk, lively and droll as the sporty husband and shared the honors evenly with Miss Gardner. It is a pleasure to be able to record the complete and unqualified success achieved by Mr. Fisk and Miss McDonough in the sketch, *Brooklyn's Temptation*, in which humor and pathos are so exquisitely blended that every one in the audience has a tear in his eye and a laugh in his throat simultaneously, during the entire progress of the little play. The scene is laid in a dingy room in an East-side tenement. An average East-side man and wife are discovered, and it is soon learned that he has been a "crook" and has served time in jail, but is now trying to lead an honest life. There is a baby in a cradle and no food in the house. The wife leaves her husband to mind the baby, while she goes to the butcher-shop to try to secure some meat on credit. Her mission is unsuccessful, whereupon she declares that he is going to see a friend who will probably help him. When he comes back he has fifty dollars in his pocket and explains to his wife that he is tired of being honest and hungry, and has taken the money as advance payment for a burglary, in which he is to engage that night with an old pal, who has just escaped from prison. She pleads with him to give back the money and keep his promise to her to lead an honest life. He refuses at first, but when she introduces the baby into her appeal he chooses the better part and returns the money to the man who had tried him back to a life of crime. The "crook" who seems to have a tender heart, is so affected by the scene that he hands his intended partner a ten-dollar bill and leaves with words of praise instead of blame on his lips. The curtain falls as husband and wife embrace over the cradle. The playlet is a gem in its way. The dialogue is made up almost entirely of single expressions. The words exchanged by the couple are of very serious import to them, but the expressions are so quaint that the spectator laughs at the lines, although his heart-strings tingle with the intense seriousness of it all. Some of the lines are really brilliant examples of humor as it is understood in the slums, and they won the heartiest sort of recognition from appreciative listeners. *Brooklyn's Temptation* deserves to be classed with *Shinny's Finish*. It is entirely different in theme and treatment, but grips the attention and holds the interest in the same effective fashion. The acting of Mr. Fisk and Miss McDonough was all that could be desired. Miss McDonough is a little too refined for her part, but she will work into it by degrees. Mr. Fisk's conception of the ex-crook is natural and true to life. The sketch is bound to make a hit with any audience that appreciates good work. The other numbers on the bill were also appreciated. Joe Welch was the star and went as well as ever. Maud Amber made her reappearance and her songs were applauded. Harris and Walters, in *A Dark-Eyed Widow*; Morrell and Evans, who sing well, but who need new dialogue badly; Burden, Doll and Burden, Jacklin and Ingram, Tony and Flo Veron, the Brothers Patchin, Kitty Mills, T. Howard and his dog, and the vitagraph were also in the bill.

KEITH'S UNION SQUARE.—Katherine Bloodgood played a return engagement and repeated the success she made here a few weeks ago in a select repertoire of songs. Ivan Tschernoff's dogs went through their wonderful performance to the accompaniment of almost continuous applause. James Thornton, who was in better form than he has been in some time, was unusually successful with his monologue. He sang his new song, "The Bridge of Sighs," with telling effect, and finished with a medley of the songs he has written during the past ten years. Sydney Grant and Miss Norton were seen for the first time in several months and scored their accustomed hit in their bright and entertaining skit, in which Miss Norton's monologue and Mr. Grant's imitations are features worthy of praise. A new team of acrobats who call themselves Willie and Charlie did some very good tricks. One of them is much more skillful than the other, but as they were not labeled, it is impossible to say whether it was Willie or Charlie. Fields and Ward turned up again to fill a vacancy on the bill, and pleased, as usual. John E. Camp's drolleries found a ready response. Martinetti and Sutherland did one of the neatest acrobatic song and dance acts seen here in some time. The Tobins were decidedly pleasing in their musical act, which they have improved considerably since they were seen here last. Little Frances Keppier was warmly applauded for her singing and dancing. She is a bright and intelligent youngster and has been carefully trained. The Fyne Brothers presented their novel and diverting illustrated song specialty, which differs from all others and is full of bright and original ideas. They had a good place on the bill and repaid the management by making a decided hit. Terry and Elmer, Fyne and Dandy, Mitchell and Cain, Mardo, the biograph and stereopticon were also in the programme.

PROCTOR'S 125TH STREET.—Marie Wainwright and her company headed the bill in *Lady Dey's Escape*, and succeeded in winning new friends by a very pleasing performance. Corinne's songs and mandolin solos were heartily enjoyed and she established herself as a favorite from the start. Her personality is so winning and her magnetism is so pronounced that she invariably scores heavily. Johnny Carroll's breezy was in evidence in some bright new songs and he made a hit. Linton and McIntyre in *A Doctor's Patience* have a very pleasing skit, and their efforts were applauded. Staley and Birbeck made their usual success in their sudden transformation act. Others who pleased were J. Knox Gavin and Jennie Platt, who made a decided hit in *The Gypsy Census*; Metale and Daniels, Gaspar Brothers, McCloud and Melville, Florine, the three Muscagnos, and Hornmann and Sannet. The kalatechnoscope and views of travel were shown as usual.

PROCTOR'S FIFTH AVENUE.—The four Cohans proved their value as a drawing card last week, as the attendance was above the average. They were seen in George M. Cohans's farce, *Running for Office*, which aroused unlimited mirth. The Cohans have adopted a new plan of answering curtain calls. George bows from the first entrance and his father, mother and sister respond from the center door at the back of the stage. As this was the last week of this talented family in vaudeville their friends were unusually demonstrative in their expressions of approval. Papinto's dances continued to create a furore, and M. Jean Marcel's living pictures kept up the interest that was started with their advent several weeks ago. Charles R. Sweet, assisted by his faithful piano and cornet and his flow of humor, succeeded in making a good-sized hit. Carroll Johnson sang and joked in pleasing fashion. Yorke and Adams had some new jokes in their dialogue and kept the house in roars. They are using the "mint spy" joke, which Barnes and Sisson introduced many weeks ago. Ethel Levey sang with much vim and was repeatedly cheered. Zeno, Carl and Zeno did many startling tricks in mid air. The Hawaiian Queens, Oriska Worden, Adele Archer and Vera Kial appeared to advantage in *The Queen's Fan*. Johnny Johns, Hanley, McGowan and Hanley, Rocco's terriers, the travel views and Paley's kalatechnoscope were also in the bill.

PROCTOR'S TWENTY-THIRD STREET.—John Kernell's name was in the blackest type, and he worked harder than usual in stirring up the risibilities of the audiences. The Newsky troupe won favor with their novel and picturesque Russian songs and dances. Over-eyed amusement was the order of things in front during the great swimming act of the Finneys, who are wonders in their way. The lively sketch, *Examination Day at School*, written by Joseph Hart, was cleverly done by Al. Leech and the three Rosebuds. The "buds" this year are Hester Armstrong, Norma Menda and Cora Kiliana, and very bright girls they are. Mr. Leech's eccentric work is as acceptable as ever. Press Eldridge talked and sang of many things in an amusing way. Maud Cassell, the graceful acrobat, and Arthur Arnold, the clever clown, made a hit in their pleasing specialty. Music and good humor were happily blended by Falke and Semon. Kanza and Arno in their Blondin donkey act made the children scream with delight. Other features were the kalatechnoscope, the Brothers Martine, Frank Urban, Yamamoto Brothers, Hornmann, the De Muths, and the stereopticon.

KOSTER AND BIAL'S.—Loie Fuller continued to present her dances until her sensational departure on Thursday evening, which is described elsewhere. Milton and Dolly Nobles were seen in their successful sketch, *Why Walker Reformed*. Mr. and Mrs. Harry Thorne, assisted by Taylor and Graff, were as good as ever in their very funny act, *An Uptown Flat*. Casey and D. Clair had a bad position on the bill, but "made good" with their Irish sketch. Gus Williams' timely jokes met with warm appreciation. Blockson and Burns made a big hit in their amusing acrobatic act. Annie Hart made everybody hear every word of her songs, and that is a great feat in this house. Proctor and Proctor scored heavily in grotesque acrobatic specialty. Irving Jones, J. C. Medway, the three Westons, clever musicians; Ed. Reynard, and the Meredith Sisters were also in the bill.

HURTIG AND SEAMON'S.—Joseph Hart and Carrie De Mar carried everything before them and pleased big houses. Repertory by Smith & Campbell, drilling by the Strenator Zouaves, comedy by Stanley and Wilson, Dixon, Ewers and Dixon, and McBride and Goodrich, and poses by the Glass Brothers made up the rest of the bill.

NEW YORK.—The Giddy Throng continued its run. Toront, Emma Carus, Grafton Baker, Jessie May and others contributed to the olio. May Yohe was taken ill during the week and her part in the burlesque was played by Emma Carus.

WEBER AND FIELDS.—Laughs by the thousand were turned loose here last week and full houses enjoyed everything done by the clever company. The burlesque on the "Pretty Maiden" song from *Florodora* was enthusiastically enjoyed.

The Burlesque Houses.

MINER'S BOWERY.—The Vagabonds moved downtown for a prosperous week.

LONDON.—The Jolly Grass Widows received large delegations of visitors last week.

MINER'S EIGHTH AVENUE.—Sam Devere's company held forth to large business. Mr. Devere went well, as usual, and special hits were scored by the Sisters Engstrom and Mitchell and Cain.

CHAMBER.—The City Club attracted the up-towners last week.

DEWEY.—Ed. F. Rash's Victoria Burlesques played a return engagement last week and drew good houses. The Victorians' Reception and A Good Deal of Bohemia afforded opportunities for every member of the company. Good specialties were given by Agnes R. Behler, Welland, Reid and Gilbert, Gladys St. John and Ida Nicolai, Le Roy and Levation, and Curtis and Sidman. The living pictures were retained as a house feature.

OLD LICENSE OF THE DEWEY REVOKED.

The case of the Sabbath Committee against the managers of the Dewey Theatre, in this city, which has been before the courts for over a year, was finally decided last week by Justice Bischoff, of the Supreme Court, who ruled that the license of the theatre should be revoked. This decision refers to the license of the house, which expired on May 1, 1900, and does not affect the present license, which does not expire until May, 1901. As the costs of the action have been very large it is more than likely that the Sabbath Committee will use the decision when opposing the renewal of the license next May.

The charge brought by the Sabbath Committee was that on Sunday, Nov. 25, 1900, the law was violated at the theatre by the presentation of acts that conflicted with the Sunday law. The witnesses for the committee testified as to the nature of the performance, but the theatre people had two dozen witnesses who swore that the entertainment was a "sacred concert."

Judge Bookstaver, on the first trial of the case, decided that the weight of the evidence was in favor of the theatre, and so ruled. The decision of Judge Bischoff reverses his former associate's decision.

A BUCK DANCING CONTEST.

There will be a lively time at Tammany Hall on the evening of Jan. 21, when the employees of Tony Pastor's Theatre will have their annual entertainment and ball. A special feature of the entertainment will be a buck dancing contest for a gold medal, valued at \$50, open to all comers, black or white, who are willing to pay the entrance fee. The entries for this interesting event are in charge of Charles Ludwig, property man at Pastor's, and he will see to it that no "dubs" are allowed to compete. Hundreds of tickets have already been disposed of for the ball, and it is expected that it will be the most successful affair of its kind ever given in Tammany Hall.

CORBETT IN VAUDEVILLE.

James J. Corbett is engaged in the preparation of a monologue that he intends to deliver in vaudeville. It will consist of a series of stories of his adventures in different cities during his career as a pugilist. He will probably try the new act in Boston before braving the criticisms of New Yorkers.

AN ORIGINAL PARODIST.



From photo by Steinhilber, N. Y.

"JESS" DANDY.

The above picture is from the latest photograph of "Jess" Dandy, who is one of the most popular headliners in vaudeville. When he started on his stage career Mr. Dandy made up his mind to do something that no one else had attempted. He decided to portray the eccentricities of the prosperous Hebrew merchant, and those who had become tired of the cut and dried stage Hebrew of the "old clo" type welcomed the innovation with open arms. Mr. Dandy did not have to climb the vaudeville ladder step by step, as many others have done. Within a week or two of his debut he was a recognized headliner, and has since maintained his supremacy in his own particular line.

Being possessed of a fertile brain and a faculty for rhyming, Mr. Dandy supplies himself with all the material he needs for the purpose of entertaining his audiences. As soon as a song becomes popular enough to be whistled on the streets he writes a parody on it, and in many cases his clever twisting of the original idea of a popular ditty has won him the praise of those who appreciate true satire.

Mr. Dandy's services are in such demand that he has been kept constantly busy ever since his first appearance, except for a few weeks during each summer, when he has treated himself to vacations, in order to lay in a store of strength to keep in trim for the remainder of the year. He is booked solid for several months to come in the leading vaudeville houses, and his popularity seems to be constantly on the increase.

LOIE FULLER LEAVES KOSTER AND BIAL'S.

Owing to a disagreement between Loie Fuller and Manager Hashim, of Koster and Bial's, the dancer closed her engagement on Thursday evening last. When her employees attempted to remove her effects from the stage they were opposed by the stagehands of the theatre, and there were lively times behind the scenes. It appears that Miss Fuller made a contract with Mr. Hashim, by the terms of which she was to receive twenty per cent. of the gross receipts and was guaranteed that her share would be at least \$1,500 a week. According to Mr. Hashim's statement Miss Fuller's presence in the bill did not boom the business and the receipts during her engagement were very small. The disturbance arose over Miss Fuller's claim for her share of the receipts and a counter claim made by Mr. Hashim for \$1,000, which he says he expended in putting her act properly before the public.

The attorneys for both parties met on Friday, and after some argument, they agreed to waive all claims against one another. Miss Fuller's effects were removed from the theatre and the incident was closed.

Miss Fuller arrived here with a great flourish of trumpets a few weeks ago, and on New Year's eve began what was to have been a ten weeks' engagement at Koster and Bial's. The sudden termination of her run has upset her plans, but she may accept an offer from one of the continuous managers.

The Fuller muddle was not the only interesting incident that occurred at the Thirty-fourth Street music hall last week. On Wednesday afternoon a city marshal took possession of the box-office in an effort to secure cash sufficient to satisfy a judgment for \$333 obtained by Jennie Joyce. The marshal began to sell tickets, when the representative of Loie Fuller interfered, as he wished to secure her twenty per cent. An agreement of some sort was patched up and things went along smoothly until Thursday evening, when the hall was once more started rolling.

BIG WHITE RATS.

Several extra large rodents were admitted into the White Rats at their last two meetings. On January 6 De Wolf Hopper and Henry E. Dixey learned the mysteries of the organization, and Fred Niblo, the well-known monologist, was also among those who will hereafter be privileged to wear the button that proclaims membership in the society. On January 13 forty-three new members were initiated, among whom were Milton Nobles, Gerald Griffin, Peter F. Bailey, Maurice Barrymore, Andrew Mack, John T. Kelly, Otto Harlan, Odell Williams, Joseph Coyne, and Eddie Gerard.

At a meeting of the Executive Committee it was decided that the Rats will hold a monster vaudeville carnival in New York the last three days in June next. If all the faithful Rats attend, there will be several theatres closed for want of attractions.

It is said that there are only ninety-eight recognized headliners in this country who are not members of the White Rats, and of these twenty-four will be initiated on next Sunday. Nat C. Goodwin will also join on that day.

The Rats have been offered a theatre in New York, to be run by them on the co-operative plan, but they have as yet taken no action in the matter.

The Board of Directors are considering the advisability of allowing female vaudeville stars to join as associate members. The total membership is now over 500.

MINSTRELS USHER IN THE NEW CENTURY.

To William H. West and his minstrel company belongs the honor of having given the first minstrel performance of the twentieth century. The company began a week's engagement at the Auditorium, Philadelphia, on Dec. 21, 1900. The usual performance was given on Monday evening and the curtain fell on the closing act at 10:45 P.M. At 12:30 A.M. the curtain was rung up again and the entire performance was repeated in the presence of a very large audience.

THE CHRISTMAS "MUSIC HALL."

The *London Music Hall* which is now in its twelfth year, issued a splendid special number for the holidays. The number of advertisements proves that the publication is extremely prosperous. The literary offerings were contributed by Marie Lofius, Marie Lloyd, Dan Leno, Eugene

VAUDEVILLE.

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Acts playing Albany, Buffalo, Rochester, Syracuse, Springfield, Binghamton or Elmira—going east or west—write for time, stating lowest figure and description of act.

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"YORK STATE FOLKS."

"Course I may be sort o' biased,
But I allus have contended,
That the middle part o' York State
'S where the Lord at first intended
Plantin' Eden."

—Charles Newton Hood.

SPRING OF 1901—BIG PRODUCTION.

CLARICE VANCE,

The Southern Singer.

Address me personally, care Manager office, or as per route.

This week.

PROCTOR'S THEATRE.

Albany, N. Y.

VIOLET DALE

THE CHARMING MIMIC.

A young artist who won immediate recognition, deservedly, too, was Miss Violet Dale, who sang and danced most delightfully. Miss Dale wore a gown of novel design and attractiveness and looked charming. —Philadelphia Inquirer, Dec. 11.

The peerless mimic, Violet Dale, now at Keith's gave several successful imitations of prominent actors and actresses. Her best imitation was that of Andrew Mack. —Inquirer, Dec. 14.

SAR. F. DOLAN AND IDA LENHARR

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As Rocket, Guy Bates Post is of considerable assistance to Miss Shannon in the third act - Mail and Express, Jan. 9, 1901.
Some changes have been made in the cast that have also improved the performance materially - Guy Bates Post now plays the part of Bob Rocket and gives a finish to several scenes with Miss Shannon that was lacking before - Evening World, Jan. 9, 1901.
Of the supporting cast, Guy Post, who played the lover friend with taste and discretion, was worthy of special mention - Evening Post, Jan. 9, 1901.
Regards to Mr. Post - Mass. Daily, New York Journal, Jan. 9, 1901.

The supporting cast was excellent, especially Guy Bates Post as Bob Rocket, the wife's self-sacrificing friend, a role Mr. Post kept in just the right key - New York Herald, Jan. 9, 1901.
Guy Bates Post played Robert Rocket and lent it exactly the right note - Morning Telegraph, Jan. 9, 1901.
The supporting cast was excellent, especially Guy Bates Post as Bob Rocket, the wife's self-sacrificing friend, a role Mr. Post kept in just the right key - Evening Telegram, Jan. 9, 1901.
Robert Rocket as played by Guy Post, who is quite unknown in the metropolis, could scarcely have been played better - The World, Jan. 9, 1901.

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